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ABSTRACT

This sequential language arts curriculum guide for kindergarten through grade six contains sections on the following: the role of the teacher; the student's role; classroom atmosphere and organization; oral language, including listening, speaking, choral speaking, and creative dramatics; reading; literature; written language--practical writing, creative writing, handwriting, and spelling and dictionary skills; language study; language arts and the interdisciplinary project; and evaluation. Most sections include a discussion, general and specific objectives, suggested activities, and a bibliography. (LL)

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ENGLISH LANGUAGE ARTS

A CURRICULUM GUIDE
KINDERGARTEN THROUGH GRADE SIX

LANGUAGE ARTS CURRICULUM COMMITTEE
HAMPTON CITY SCHOOLS
HAMPTON, VIRGINIA

JANUARY 1976

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CS 203 225

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PREFACE

Teachers have expressed the need for an English language arts guide which would be comprehensive and which would generate many language enriched activities for classroom use. This guide seeks to meet these criteria. It has been developed by a committee composed of a classroom teacher from each grade level, kindergarten through grade 6, a reading teacher, and the language arts resource teacher, under the supervision of the English language arts supervisor. The entire group met during the spring and summer of 1975 to do the initial writing. During the fall the language arts resource teacher and the supervisor developed certain areas and did the final editing.

You, as a classroom teacher, are asked to become familiar with the guide. The format has been designed for easy reference. Each of the language arts areas is complete within itself, including overview, objectives, activities and resources, and bibliography. A section at the end of the guide correlating the texts used in reading, spelling, and language study has been included because of teacher requests.

Betty Swiggett

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Elementary Language Arts

Philosophy

The school shares the responsibility for the child's language development with the home and the entire community. Outside of the school environment, the child is continually increasing his command of the language through informal means: playing, conversing, viewing movies and television, listening to recordings and to adult conversation, reading signs, magazines, and books, and writing notes, letters and creative pieces. More so than in any other discipline, instruction in language arts requires a knowledge of the child's cultural, intellectual, social, and emotional development. The informal process of language development continues in the child when he is within the school. The language arts program cannot be viewed as delegated to a daily block of time but is determined by all the language experiences encountered within the school. Crucial to language learning is the quality of the total instruction process.

Because of the varied experiences of students in any grade or grouping, language learning, of necessity, becomes a highly personal and individual matter. An effective language arts curriculum, therefore, must be child-centered. Opportunities for the child to express ideas and feelings, to discuss, mime, improvise, engage in language games and to relate vicarious experiences to personal ones are fundamental to language development. The focus is on involvement, active participation, spontaneity.

The language arts curriculum may be described according to its various components: listening and observing, speaking, reading, writing, and literature. These components are so intricately interrelated, however, that one cannot be learned in isolation from the others, and growth in one area always improves other areas. As the student progresses through the grades, he needs to be given greater responsibility in selecting learning experiences and completing them. He will be able to make wise decisions only if he participates in the evaluation process, both individually and in small groups.

The purpose, therefore, of the language arts program is to provide opportunities for the child to use the skills he already has on entering school, to provide well-planned educational experiences in critical thinking and in oral and written expression, and to develop his understanding of others through reading good literature, viewing films, listening to recordings, role-playing and interacting with his teachers and classmates.

The ultimate goal of English education is the development of citizens at ease with their native language, able to use it in formal and informal situations with clarity, color, and charm.

General Objectives

The language arts program, both formal and informal, should ensure a sequential pattern of growth for the child. At the same time, it should encourage creativity and the development of individual talents and interests within the broad framework of the program.

The child will:

1. Discover that verbal language is unique to man and that it takes two forms, oral and written.

2. Interact freely in discussion and dramatic play.

3. Relate visual literacy to verbal literacy; become adept in interpreting pictures and body language.

4. Listen actively in order to follow directions or respond orally.

5. Expand vocabulary through both informal learning and systematic word study.

6. Discriminate among sounds and relate them to the appropriate written symbols.

7. Speak with clear enunciation, appropriate pitch and rate, and growing self-confidence.

8. Organize ideas in logical sequence.

9. Discriminate between the real and the fantastic, the significant and insignificant, the appropriate and the inappropriate.

10. Employ increasingly sophisticated sentence structures in speaking and writing.

11. Write often, particularly as an outlet for creative expression.

12. Value a clear handwriting and develop a writing script which facilitates communication.

13. Read and listen to good literature as a part of the instructional program; role-play and compose in the specific type of discourse being studied as a means of becoming sensitive to the qualities of that discourse.

14. Choose to read often as a leisure time activity.

15. Become skillful in the use of the dictionary and consult it regularly for information on words.

16. Learn the system of locating information in the library and utilize library resources for research and leisure reading.

17. Participate regularly in heterogeneous group experiences designed to provide for differences in interest, leadership ability, and rates of achievement.

18. Participate in small group evaluation of oral and written work.

19. Participate regularly in self-evaluation and goal-setting in the areas of language arts.

20. Demonstrate curiosity about language and life, play with concepts, and seek solutions, both on his own and through planned classroom experiences.

The Role of the Teacher

The classroom teacher has the major responsibility for planning good teaching-learning situations. While supervisors, curriculum specialists, and administrators assist, it is the classroom teacher who initiates and carries through the day-to-day plans.

It is the teacher who sets the tone for an environment conducive to learning. He demonstrates that he too has a personal thirst for knowledge by raising questions, searching for answers, injecting fresh information into discussions, and sharing personal resources. He observes and provides opportunities for the child to explore, discover, and solve problems. He communicates genuine interest and concern for the fullest possible development of each child:

The teacher will:

1. Respect the personality of each child, giving him courage and confidence.
2. Create an environment of rapport and mutual acceptance.
3. Develop a climate conducive to any classroom project.
4. Plan a rich, full program, keeping needs of the child in mind.
5. Provide an opportunity for each child to work at tasks suited to his ability, stage of development, and interests.
6. Involve the child in planning the learning activities.
7. Have flexible grouping to meet special interests and needs.
8. Display books and materials attractively and within reach of the child.
9. Select materials and equipment that will facilitate small-group activities and individual work.
10. Plan with the child to keep materials and supplies of all kinds in order and ready for use whenever needed.
11. Maintain learning centers, bulletin boards, and displays, with

fresh materials prepared and arranged by the teacher or the children as interests shift and new areas of study are explored.

12. Provide activities which stimulate creative thinking.

13. Provide for a correlation of expression in art, music, drama, writing, and rhythmic games.

14. Maintain an attractive and orderly classroom.

15. Provide seating arrangement suitable to physical differences or needs.

16. Provide adequate lighting and ventilation.

It is the teacher's responsibility to create an environment that will provide for learning, aid in growth, and involve all pupils in daily planning and participation in various activities.

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Elementary Education Service. "Create an Atmosphere for Language Development," Communication. Richmond, Virginia State Department of Education, 1971.

The Role of the Child

Learning is a critical part of living. It is important for the teacher to know the characteristics of the learning process. In terms of learning theory, the child's role is three-fold:

1. To become involved in social interaction as a member of a learning group so that as he becomes aware of the ideas of others he is forced to become increasingly aware of his own thoughts and their reliability and validity. Thus will he emerge as an objective, critical thinker.
2. To acquire at his own pace an understanding of the world and his own experiences through sequential steps of intellectual development. He may expect to move from one level of development to the next, principally through maturation, social interaction, physical activity, and increasing sophistication of thought processes.
3. To assume his share of the responsibility for learning.

For successful learning, then, the child must have both appropriate experiences and the cognitive ability to interact with these experiences in order to make discoveries or acquire new ideas.

Objectives

In terms of what is expected of the child in the classroom, the child will:

1. Bring his considerable oral language skills to the task of formal and informal instruction.
2. Participate in many experiences, the quality of which provides him with the opportunity for growth.
3. Become and remain an experimenter, able to make mistakes and learn from them.
4. Learn to communicate effectively.
5. Move toward fulfillment of his own cultural, social and personal expectations.
6. Encounter a minimum of learner frustration through the provision, on the part of his teachers, for an allowance for differences in learning rate and in range of ability and achievement among the children in their charge.
7. Be shown how to develop and use concepts rather than to rely extensively on identification and memorization.
8. View learning as the development, evaluation, and use of ideas, rather than the storing of information.
9. Continue to feel that learning is a vital, satisfying part of life's experiences.
10. Value himself as a unique, productive member of his society.
11. Become a self-directed learner, able to diagnose and solve the problems that he encounters in life.
12. Become a respecter of other persons--their ideas, their rights, and their property.

Classroom Atmosphere

A classroom that is cheerful and attractive, "alive" with color, ideas, learning centers, stations, and manipulative materials will create and encourage a healthy attitude toward school. The child will develop an attitude conducive to learning in an environment that is in keeping with his needs and interests.

The learning environment is characterized by:

1. A colorful, cheerful classroom that is clean and uncluttered.
2. Flexible arrangement of furniture to provide for small group activities and individual work.
3. Adequate lighting and ventilation.
4. Areas that are "quiet" and areas that are "noisy."
5. Availability of materials to meet the needs of every child.
6. Arrangement of materials (alphabet cards, time lines, pictures and charts) at eye level.
7. Books and other reading materials displayed within reach of the child.
8. Attractive bulletin boards used as instructional tools and often displaying children's work.
9. Learning centers and stations that will challenge the child.
10. Nooks and corners that provide a home-like touch.
11. Manipulative materials that create interest.

The teacher brings to the classroom his own personality and attitudes, which he should use to create the best possible atmosphere for learning. With enthusiasm, he involves all students in daily planning and participation in numerous activities.

Classroom Organization

Organization of Space

One possible arrangement for a classroom provides for five main areas: the launching pad, home base, the diagnostic and prescription center, space for venturing out, and the proving ground.

I. Home Base: Each student's desk, table or cubby hole. Identified with a name tag, each child has a place to keep crayons, pencil, paste, worksheet folder, kleenex, and whatever else the child brings in his pockets.

II. Launching Pad: Whole class meeting area
A class gathering to greet the day and talk over yesterday and what's ahead for today should not be limited to kindergarten. A large rug can accomodate many cross-legged people. A rocking chair for the teacher can be a felicitious addition. This group time can be used to introduce a new center, as a stimulus for creative writing, or to read a story. The beginning of the day is often a fine time to read aloud to children, when minds are alert (and attuned to the priorities of the teacher). This is the time to consult the master time schedule for the morning's plans and disperse (or be launched) to their seatwork or independent centers.

III. Diagnostic and Prescription Center: Reading circle (Teacher with small group)
With the majority of a class doing seatwork, at learning stations, or possibly with an aide, the teacher has a small group of students with whom to work. The teacher's purposes are specific and individualized to that particular group.

This area should have access to a bulletin board or wall space for a reference chart and a chalkboard for word study. For group dictation, a story chart and chart paper should be handy. Much is saved for the teacher by having everything within reach, and not twenty-five feet away. A small bookshelf within the circle to store necessary teaching supplies helps the teacher.

This can be a very exciting part of the room. Concepts are introduced, words are studied, reactions are shared, and discussion is encouraged. The students' thinking and reasoning capacities are fully employed during the reading process. During this time the teacher diagnoses.

each student's needs based upon his actions and prescribes the necessary follow-up work. This diagnosis is most validly made when the student reacts to an open-ended situation, which allows room for individual thinking.

IV. "Venturing Out": Seatwork
The student leaves the direct reinforcement of the teacher in the circle and ventures out into a follow-up area where he receives the group support and reinforcement of his peers. While all children may not be working on the same task, support is given by being part of a group. Follow-up work most likely to benefit the child will involve manipulation of materials and ideas. Worksheets do not fit this category, and the use of such material should be diligently controlled by the teacher. The child should be encouraged to pool resources with his fellow students here. Mastery is not tested in this area.

Although the student is not directly interacting with the teacher, he should be held accountable for his work. By dispersing the group five minutes early, the teacher has the opportunity to check the work done at the centers and seatwork area. Acknowledgment of the child's work, a joint evaluation, and observation of change may be done quickly and adequately at this time.

V. Proving Ground: Learning Centers and Learning Stations[1]
Concepts are not introduced here. The student should never be assigned to any station at which success is in doubt.

Activities geared to success should be within a consistent framework and leveled according to the progressive complexity of a task. A learning station is not a single activity that gets clipped from a magazine. Activities within a learning station should be organized according to the progressive learning tasks asked of the student. Each new station should always be introduced and explained to the entire class before the teacher assigns students to it.

Learning stations can be best located around the perimeter of the classroom. A teacher has to rely on ingenuity and imagination to find the best storage system for her classroom and students.

Organization of Time

Skillful manipulation of time is not an easy task. A daily class schedule put on the board for all to see has several advantages.

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[1] For further discussion of Learning Stations and Learning Center read Individualized Instruction: A Primer for Teachers, Hampton City Schools, 1972.

The schedule outline can be made with masking tape or non-erasable chalk on one area of the chalkboard. It serves the child as another guide toward increased responsibility and independence. Less detailed than lesson plans, the daily schedule indicates how time is to be broken up, and when and where each child is to participate in certain activities.

A Sample Organizational Chart for Small-Group Work

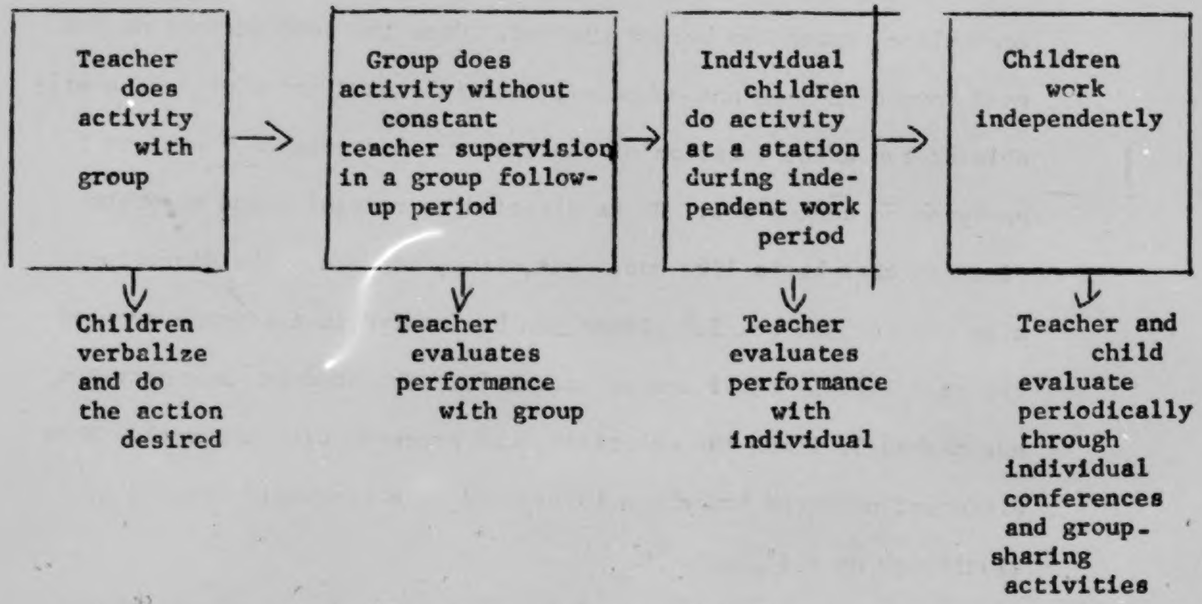
9:00-9:15	Preliminaries				
9:15-9:30	Class gathering for planning and direction				
9:30-11:30	GROUPS	Group 1	Group 2	Group 3	Group 4
9:30-10:00		Circle	"Small Trail" Game	Centers	Link Letter Name
10:00-10:30		Cut/Paste Food	Circle	Diagraph Hopscotch	Centers
10:30-11:00		Centers	Draw Color Label "b"	Circle	Phonic Rummy
11:00-11:30		Aide	Centers	Classify Words	Circle

Organization of Materials

As learning stations begin to increase and materials begin to accumulate, space can become crowded. Once the students are on the road toward independent behavior, materials need not always be available at the exact location of the center. For example,a student is assigned to center D-1. He is directed to recognize and separate pictures that begin like moon, bat, ring, and sun. The directions also say to "Get box 3." Boxes can be located in a storage area of the room holding other center materials. The student then gets the box marked 3, finds the materials, and proceeds with his work. Many different numbered boxes can be stacked on a bookshelf instead of cluttering up a floor.

All the consummable materials can be kept in one place. Here the teacher can put the crayon boxes, or scissors box, the glue, and the newsprint,according to the needs of the children and their ability to handle free access to these materials. The benefit of being freed from one potential source of "where is?" should be apparent.

Classroom Organization--A Suggested Work Pattern


Teacher does activity with group
Group does activity without constant teacher supervision in a group follow-up period
Individual children do activity at a station during independent work period
Children work independently
Children verbalize and do the action desired
Teacher evaluates performance with group
Teacher evaluates performance with individual
Teacher and child evaluate periodically through individual conferences and group-sharing activities

When the teacher begins scheduling activities, he should:

1. Decide where the activity should be located in the room.

2. Assign the child to an activity for his work period.

3. Evaluate constantly with the child the use of materials--help him contribute ways to improve.

As more activities are introduced and more stations developed from directed lessons, individual skill activities will play a more important part in the child's work day.

At the beginning of the year the teacher should:

1. Move slowly and precisely.

2. Be most concerned with establishing work patterns.

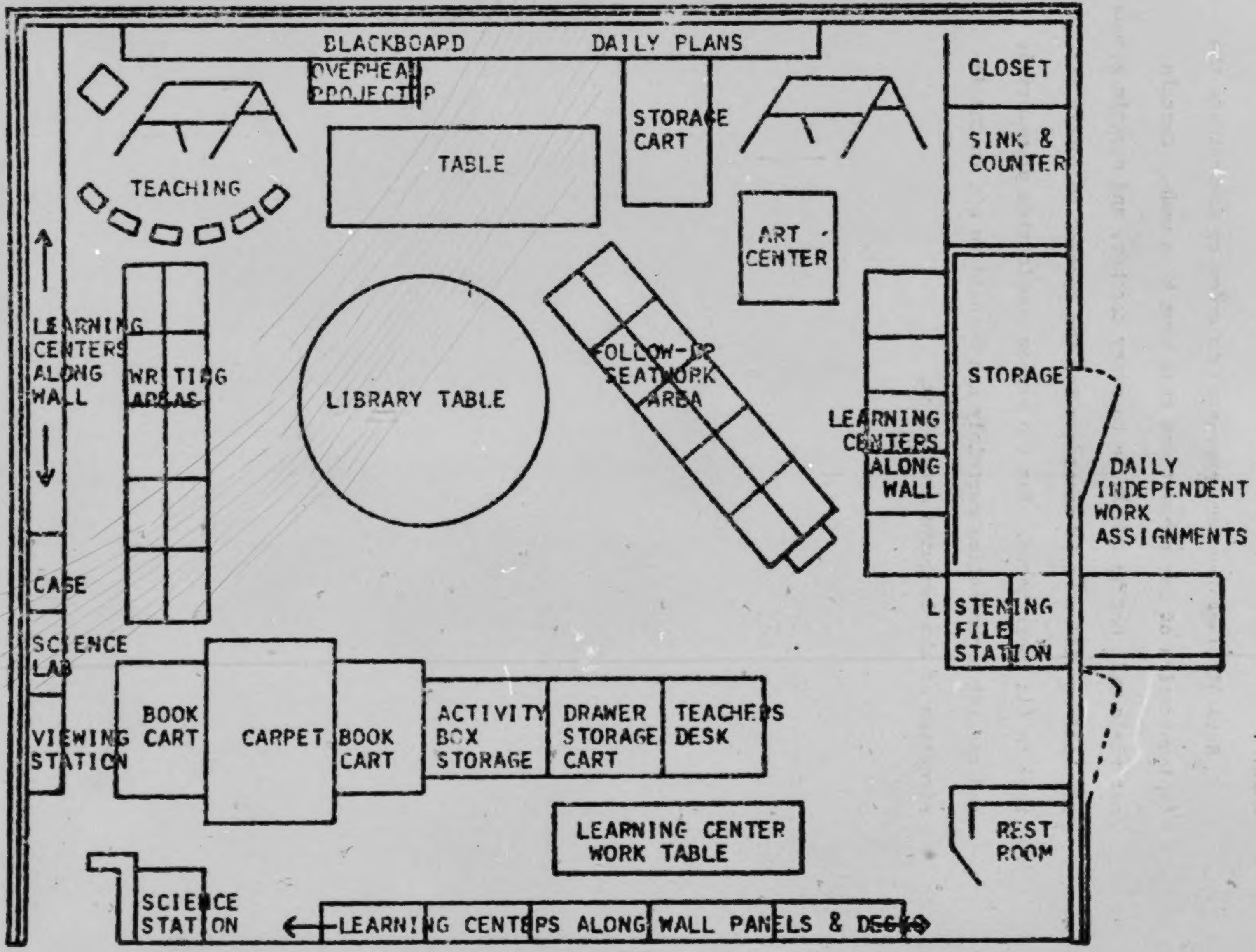
3. Be certain he knows what he's doing (and why he's doing it).

4. Be positive that the child knows what he is expected to do.

5. Allow time between group meetings to spot-check and evaluate the work that has been done independently, making sure that others in the group have a task to perform while he is doing

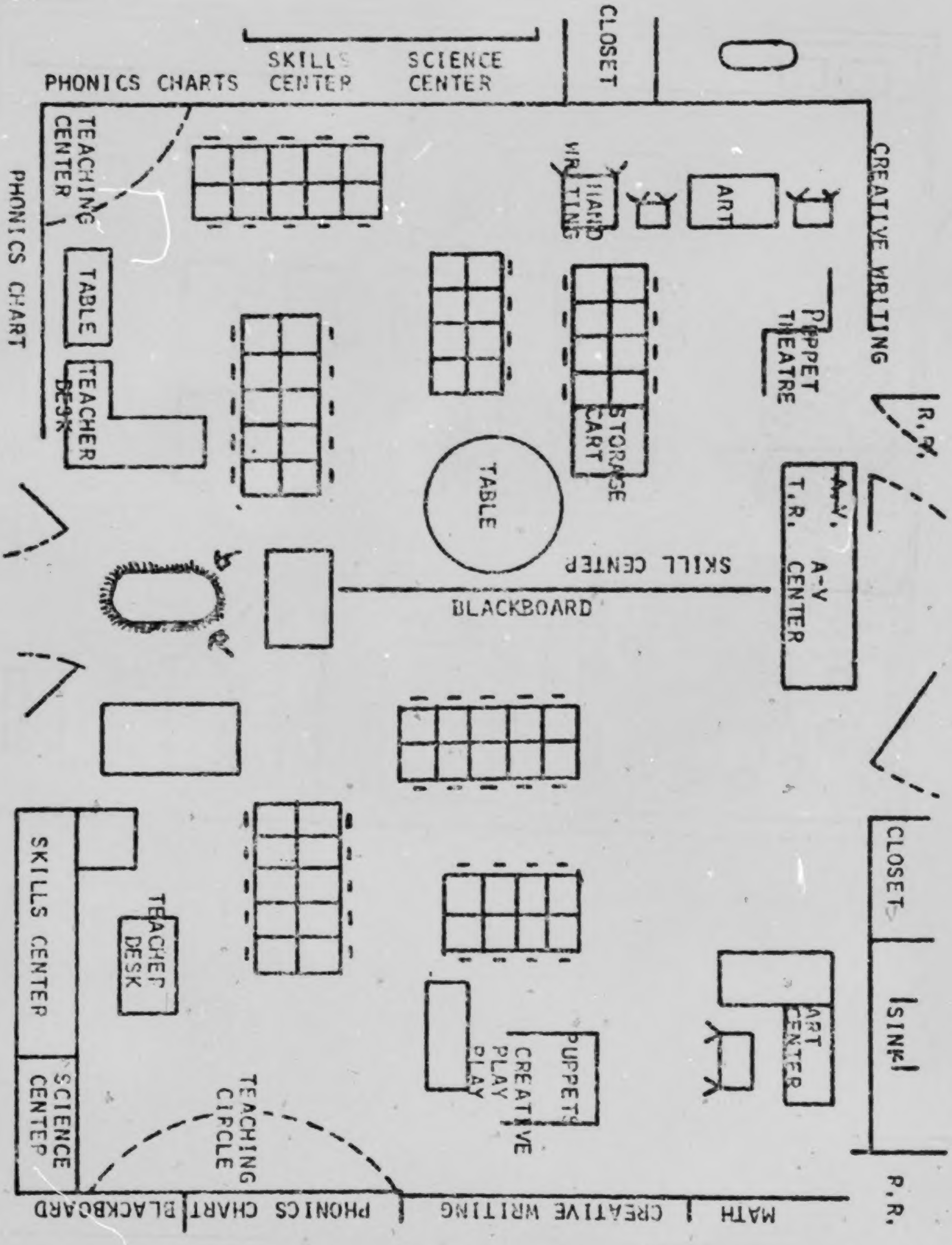
this.

Several floorplans are presented in order to demonstrate the implementation of the suggestions that have been made. Certain materials will not be available to every teacher, and certain groups of children will make it necessary for the teacher to modify his room to fit their needs. But the proper combination of materials and spatial organization certainly can be said to aid in the instruction of the language arts block.

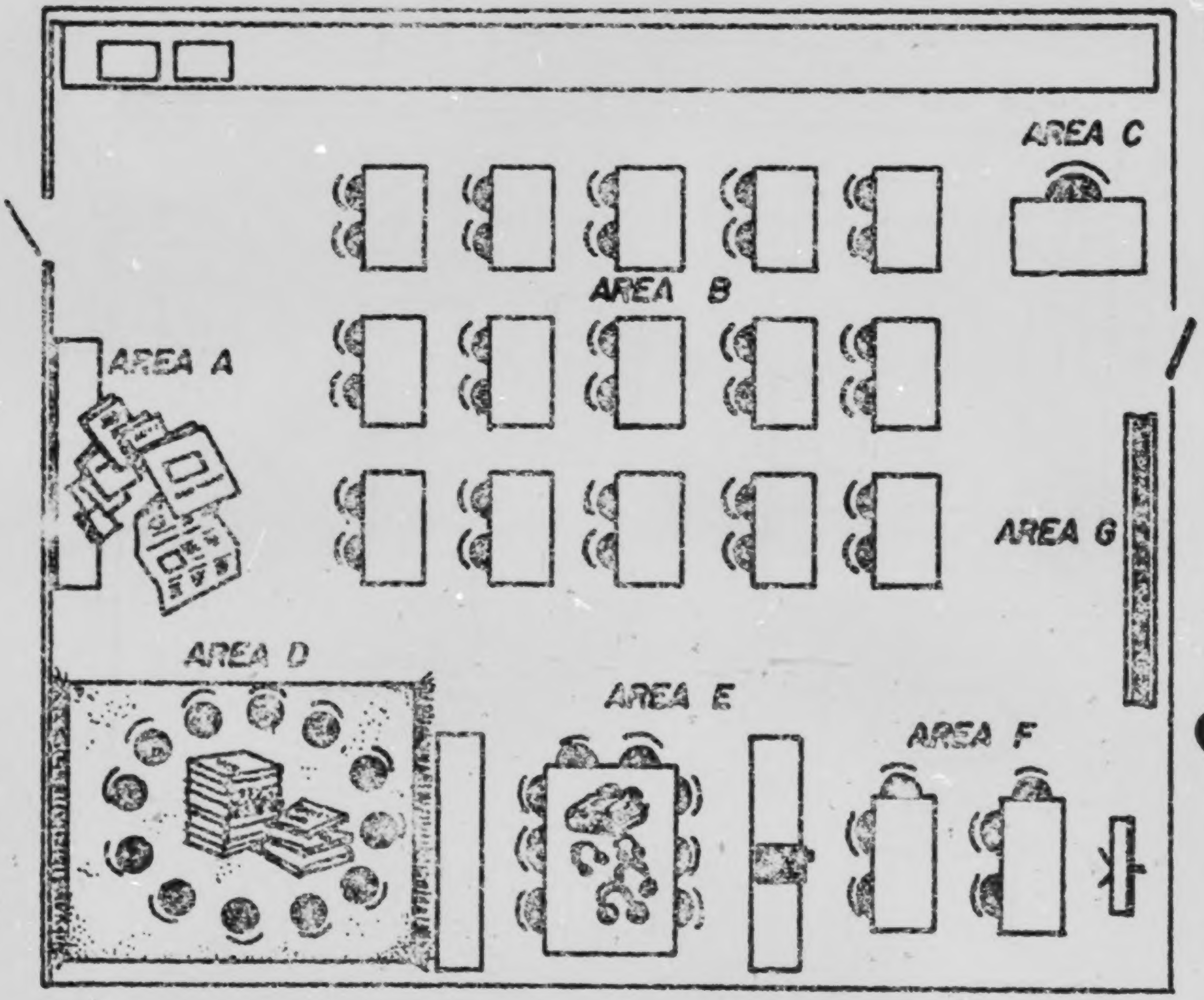

BLACKBOARD
DAILY PLANS
OVERHEAD PROJECTOR
CLOSET
STORAGE CART
SINK & COUNTER
TABLE
TEACHING
ART CENTER
LEARNING CENTERS ALONG WALL
WRITING AREAS
LIBRARY TABLE
FOLLOW-UP SEATWORK AREA
STORAGE
LEARNING CENTERS ALONG WALL
DAILY INDEPENDENT WORK ASSIGNMENTS
CAGE
LISTENING FILE STATION
SCIENCE LAB
VIEWING STATION
BOOK CART
CARPET
BOOK CART
ACTIVITY BOX STORAGE
DRAWER STORAGE CART
TEACHERS DESK
LEARNING CENTER WORK TABLE
REST ROOM
SCIENCE STATION
LEARNING CENTERS ALONG WALL PANELS & DESKS

Sample Room Arrangement for Self-Contained Classroom

Sample floor plan showing centers shared between two classrooms


PHONICS CHARTS
SKILLS CENTER
SCIENCE CENTER
CLOSET
TEACHING CENTER
PHONICS CHART
TABLE
TEACHER DESK
HAND WRITING
ART
CREATIVE WRITING
PUPPET THEATRE
STORAGE CART
TABLE
R.R.
A-V.
T.R.
A-V CENTER
SKILL CENTER
BLACKBOARD
CLOSET
SINK
SKILLS CENTER
TEACHER DESK
ART CENTER
PUPPETS
CREATIVE PLAY
SCIENCE CENTER
TEACHING CIRCLE
BLACKBOARD
PHONICS CHART
CREATIVE WRITING
MATH
P.R.

AN ADDITIONAL CLASSROOM ARRANGEMENT


AREA C
AREA B
AREA A
AREA G
AREA D
AREA E
AREA F

Oral Language

Oral language is the verbal communication of ideas, concepts, and feelings. It is the most common and the first means of communication among men. It is the foundation stone on which sound programs in reading, handwriting, spelling, word usage, and creative writing are built.

Listening precedes oral communication. A child first acquires language by hearing and listening to sounds of others. Hearing and listening are not the same, and listening skills must be learned. Language growth begins by imitating sounds heard. Listening involves giving conscious attention to sound for the purpose of gaining meaning from what is heard. "While speaking is the most common form of communication, it is ineffective without a listener. Listening constitutes half of the communication process."[1] The child is expected to spend more time listening than in doing any other activity, yet often the teacher puts less emphasis on listening skills than on reading and speaking skills. The child should be provided with many opportunities for listening and with experiences to develop the necessary listening skills that will enable him to become an attentive, critical, informed, and appreciative listener.

Each child comes to school with his own language pattern and must be accepted as a worthy member of the group. Growth in oral language develops with rich and varied experiences and constant practice in the use of language. Talking must be stimulated and encouraged. In order to accomplish this there has to be a warm responsive relationship between teacher and child and encouraged among children themselves. The importance of a teacher's example cannot be overemphasized, as children are great imitators. The teacher's use of language--the way she speaks, listens, reads and moves--sets the pattern and standard for the child.

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[1] James A. Smith. Creative Teaching of the Language Arts in the Elementary School. (2nd ed., Boston: Allyn and Bacon, Inc., 1973), p. 99.

The classroom environment should include many dynamic ongoing activities which foster movement, interaction and communication among the children. These should stem from the expressed interests of the child as well as teacher-planned activities. A child needs first-hand experiences of seeing, doing, feeling, and hearing to acquire meaning of words and ideas they provoke.

A desirable oral language program provides for all students the opportunity to develop the skills necessary to communicate effectively. "Good speech for everyone is a major goal of all language teaching in the elementary school. Effort is directed toward helping each individual to develop his speech so that it is increasingly acceptable among the educated people of his community, and so that he speaks with poise and sensitivity to the demands and opportunities of communication in any type of situation."[2]

Individual differences and problems in language are evident in any group of children and should be diagnosed formally and informally so that appropriate materials and activities can be used in guiding and planning for the child beginning in kindergarten and continuing throughout his school experience.

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[2] Ruth G. Strickland. The Language Arts in the Elementary School. (Lexington, Mass.: D. C. Heath, Co., 1969), p. 203.

Oral Language Objectives

The child will:

1. Demonstrate use of non-verbal communication.
2. Use movement, creative dramatics, and various media to express feelings and ideas.
3. Concentrate alertly and consciously.
4. Listen without interrupting.
5. Follow directions.
6. Demonstrate an enjoyment of speech, music, and creative noises.
7. Imitate sounds.
8. Note similarities and differences in word sounds.
9. Repeat phrases and rhymes.
10. Participate in small-group discussions.
11. Contribute to large-group discussions.
12. Direct his comments to the subject under discussion.
13. Share personal experiences for pleasure.
14. Participate in language games.
15. Participate in choral games.
16. Speak with poise and confidence.
17. Dictate words and sentences for experience charts.
18. Incorporate new words in his speech.
19. Retain and express ideas in sequential order.
20. Recall details.
21. Identify the main idea of the topic and relate supporting details.
22. Form conclusions.
23. Make personal introductions.
24. Converse with one or more of his peers in planning for group

presentation.

25. Differentiate between emotional and intellectual arguments in a discussion.

26. Critically analyze what he hears.

27. Differentiate between acceptable and unacceptable expressions.

28. Listen to his own voice and speech to recognize need for improvement.

29. Respond verbally in standard English.

LISTENING

To promote good listening skills the teacher must provide the proper physical conditions by removing distractions, and making sure the child is comfortable and can see well. The teacher should:

1. Be enthusiastic.
2. Not exceed the child's listening span.
3. Help the child make rules for good listening.
4. Check the child's comprehension through the use of questions.
5. Praise the child for good listening.
6. Be a good listener himself.
7. Avoid needless repetition.
8. Try to gain immediate attention.
9. Strive to eliminate bad listening habits.
10. Place more emphasis on encouraging the child to think about what he hears.
11. Make sure the child knows the objectives of the listening lesson.
12. Give the child opportunities to talk.

"Put on your listening ears"

A. Attentive Listening

Distractions are eliminated and the attention of the listener is focused on one person or one form of communication.

Finger Plays and Puppets

Finger plays and puppets are excellent devices to gain attention and foster listening.

Jo-Jo the Puppet

Have a puppet in a laundry bag. The puppet is so shy that she can only whisper to the teacher who in turn relates the message to the class. Whenever the teacher brings out Jo-Jo it is to relate some surprise for the class such as a letter, an invitation, a new book, game, or packet of seeds to plant. Whenever the teacher brings out Jo-Jo, the class will get quiet in order for the teacher to hear Jo-Jo and pass on the message.

Hens and Chickens

A child is selected to be the Mother Hen. She leaves the room temporarily. The leader then taps several children on the shoulder thus designating them as chickens. All the children place their heads on their desks. Mother Hen comes into the room and says "Cluck, Cluck." The children designated as chickens reply, "Peep, Peep." Mother Hen listens and taps a child on the head if she thinks he is a chicken. If he is, he sits up in his seat. When Mother Hen has found all of her chickens she selects a child to take her place.

Whisper Game

a. The teacher or a child whispers ten sentences, words or sayings, each one in a softer voice and the children try to see how many they can hear.

b. A variation is for one child to start a sentence down his row or around his table by whispering a sentence once to the child next to him, who, in turn, passes it on until the sentence reaches the last child. This child tells what he thinks he heard. The first child tells what he said, and the children can compare to see how well they whisper and listen.

c. Another version is that one child whispers a word to the next. The second child in turn repeats it to the next child and so on until the whole class has heard the word. The last child says aloud what he heard.

d. In the upper grades the children may use proverbs, book titles, sayings, and others.

Name That Rhyme

Read a story, rhyme, or limerick and leave out a rhyming word which the children are to fill in.

Guess What

Put ten articles which make a noise on a tray. Have the children number a paper from 1-10. Then from behind a screen make a noise with each thing on the tray and the children either write down or tell you what made that noise. Then remove the screen and make the ten noises again in the same order for the children to check their answers.

Listening Practice

Bring several empty tin cans to school, each of them the same size with labels removed. As the children watch, drop three or four pennies into one of the cans and shake it. Drop other objects into other cans--marbles, pins, sand, water--and shake each. The pupils close their eyes and the teacher rearranges the five cans. After mixing them up, the children look and listen as the teacher shakes each can. Children are chosen to say what they think the items in each can are.

Resource People

Use resource people often in the classroom and prepare the children in advance to listen for specific things that the speaker will say.

Listening Signs

Use a magic word such as "time." Have the children listen for how many times the teacner says it that day.

Storytime

Before reading a story, give the children something specific to listen for in the story.

Television

Assign the children to watch a particular television show at home to listen for specific information or details. For example, the child will listen to a TV story and compare it to one read to him by the teacher in class.

SRA Reading Laboratory Listening Skill Builders

Excellent activities in listening skills may be found in the SRA Reading Laboratory. Check with the school to see if one is available.

B. Critical Listening

The child listens with a questioning attitude for the purpose of responding.

Poetry, Prose, Music

a. Analyze selections of poetry, prose, or music by parts. Examine them to see how they fit together.

b. Listen for likenesses and differences in music. (Such as ABA forms and others.)

Oral Readings
Listen for specifics such as finding relationships or following the sequence.

Scrambled Sentences
Scramble oral sentences and have the children put them in correct order.

Environmental Sounds

a. Have the children close their eyes and listen for the sounds they hear. They may respond verbally or write them on a list.

b. Tape noises in the environment. Play the recording and let the children respond with motions to identify the sounds. Those who respond can tell about their motion, and recall where the sound was heard before.

c. Record common household kitchen noises for the children to identify.

d. Have the children close their eyes and see how many sounds they hear in a two-minute period and list them.

e. Make a list of the things that interfered with listening that day.

C. Informative Listening
The child listens to gain data, adds to previous knowledge, assimilates and recalls previous learning, and shares this with others.

Social Activities
The child is involved in everyday activities such as: announcements, introductions, interviews, directions, and using good manners.

Curriculum Content
For activities refer to teacher's guide in each content area.

Safety and Health

a. Listen to school signal bells.

b. Listen for fire and safety alarm signals.

Sequence
Read a story and have the children recall it in proper sequence.

Oral Review
Ask pertinent questions during review of lessons and encourage the children to ask questions relevant to the lessons being

reviewed.

Follow Directions

a. Give a series of directions for the children to follow in the order in which they are given.

b. Use records such as Hap Palmer or Stallman where the child must listen in order to do what is called for in the record.

c. Dictate special assignments on tapes for the children to follow.

d. "Look--I'm a Cook." Make a large chart exhibiting directions for cooking or making something. Display large pictures of the ingredients and label each. Directions may be simple or complex depending upon the age of the children.

Flannel Board

Use to build listening skills in recognizing details, main ideas, sequence and other skills.

Experience Stations

Experiments and other demonstrations provide situations to listen for information.

D. Appreciative Listening

The child listens for his enjoyment to things such as:

a. Music
b. Radio and television
c. Plays and puppet shows
d. Concerts
e. Stories
f. Poetry
g. Choral speaking
h. Sounds of nature

Combine Media

a. Play music and have the children paint, draw, or fingerpaint while the music is playing.

b. Play music and have the children write about something.

Quiet Time

Use classical records during rest.

Hands On

Use books such as The Brave Little Indian and Gerald McBoing-Boing for the children to use their hands to dramatize the story as the teacher tells it. Make up similar stories using the children's own experiences.

SPEAKING

Telling Tales

a. Let each child choose a story to tell to the class.

b. Show a film without sound and have the children develop their own script orally or written.

c. Show a picture book without words and let one child tell the story.

Pets

Young children will often speak freely about their pets. As a variation, have the children pretend they are the mother or father of their favorite pets. Then they can tell about their baby or babies. Animal masks are fun for this activity, or ears attached to a headband.

Once Upon a Time

The teacher starts a story with a sentence such as "Once upon a time there was a little old man." Each child takes a turn at the tape recorder by adding clearly a sentence of his own to the story. When everyone has had a turn, the teacher should make a concluding statement unless one has already been made. Play the story back on the tape recorder and then discuss and evaluate the story.

Picture Stories

Give each child a set of pictures. The child must put the pictures in order and make up a story about them. This activity may also be done with partners. The children may draw their own pictures for a story.

Tape Messages

The class may exchange tape messages with another classroom either in the same school or in another area. Students can prepare stories, poems, or plays which they have written.

Talking Time

Write the letters TT on the board to signal students that it is Talking Time. This signal soon becomes familiar as students put away work and prepare to talk. Anyone may initate a subject; others will comment. Be sure to have a store of topics to introduce if this technique "bogs down" at first.

Conversations

Set up situations in which several children play roles and engage in conversation together. One example would be two girls on the way to the grocery story who meet two of their friends on the way.

Recapitulation

The teacher reads a short story to the class. Myths, legends and fables are good for this. The children are given one minute to think about the story. A child is called upon to summarize the story in less than three minutes.

String Along

Prepare a ball of string with knots tied in it at intervals ranging from several inches to several feet. The students sit in a circle. The teacher starts telling a story while unrolling the string. When a knot is reached the next person continues the story, and so on around the circle. Each speaker should try to stop at a cliff-hanging point as the story is passed on to the next person.

Instant Stories

Place five common but unrelated words on a large piece of paper, which is then rolled up. A sample listing might be: light bulb, boat, rock, cloud, cherry pie. Unroll the paper so that everyone can see the words. Give a few students a chance to tell a quick story--two or three sentences at most--using all the words. After two or three have had a chance, select another roll.

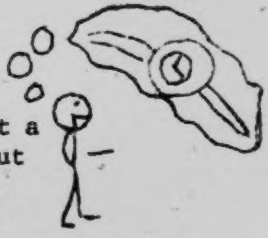
Conducting Interviews

After a guest speaker has spoken to the class, several students (or the entire class) can serve as reporters to interview him. Interviews should be well planned with a questionnaire developed before the interview so that all pertinent questions are covered.

Speaking to the Group

Students should be given many opportunities to speak. Assign or permit a choice of a topic or to be prepared by the student. Here are several topics that can be used:

My Ambition
Who's Who in My Family
What Will Tomorrow Bring?
A Trip I'd Like to Make
What I Like to do on Saturday
My Favorite Television Program



Extemporaneous Speaking

Collect a box of pictures. Let each child select a picture and give him thirty seconds to think about what he will say and then have him begin telling the class about the picture. The same technique may be used with titles added to the pictures.

Memorizing

Encourage the children to memorize poetry for presentation to the class.

Show and Tell

Vary the routine to maintain a high level of interest and participation.

Introductions

a. Whenever anyone enters the classroom, the teacher should introduce the person to the class.

b. Role playing: each child, in turn, pretends he is introducing a fellow student, ten, twenty, or thirty years from now. He stands before the microphone, real or make-believe, and says: "And now, ladies and gentlemen, it gives me great pleasure to introduce one of the greatest engineers of our time, Dr. Bill Jones. His accomplishments the last 20 years have been truly phenomenal; for example---."

Class Discussions

Have a box labeled "Class Discussion" in a place which is easily accessible to all class members. Encourage the children to submit their questions or comments regarding class problems or school problems which they feel need to be discussed. Select a chairman for the day or for the week. He directs the discussion and should be free to limit any speaker who is monopolizing the conversation. A class secretary may be appointed to summarize the group decisions and to file them for future reference.

Moments to Remember

To begin with, the children should be acquainted with the nature of a short radio or television serial. Then the class is divided into five groups. Each child writes a story about an interesting "moment" in his life, being informed that the story should be carefully proofread before it is submitted to the group. Each group then studies and discusses its own stories and chooses the best one for dramatization. With the help of the teacher, each group prepares a script for a radio or television broadcast entitled "Moments to Remember." The groups then take turns making a daily presentation of their "moment" over "radio or television." One or more children who show originality are chosen for announcers. These announcers may or may not be part of the cast of players.

As a variation, the children make up their own "short" commercials.

This activity could also be used to culminate a unit. Here the pupils would give dramatization of some topic related to the unit.

Evaluation

Self-evaluation can be encouraged through the use of a checklist. Each time a child tells a story let him fill in a confidential checklist. It might contain questions such as:

Did I have an interesting beginning?

Did I tell the events in the right order?

Could I have used better action words?

Could I have used better descriptive words?

Did I say "and-ah" or "well-uh" or "you-know "?

Was my voice loud enough for all to hear?

Did the class enjoy my story?

1. ✓
2. ✓
3 X
4 ✓
5 X
6. ✓
7. X

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CHORAL SPEAKING

Choral speaking allows every child an opportunity to speak freely and without self-consciousness. It can give the shy child a sense of belonging to the group. Choral speaking involves a number of voices blending together to achieve a desired effect. It may be entirely spontaneous, or it can be practiced and perfected for a more artistic result. Poetry can become a happy part of every child's life through choral speaking.

The primary purpose of choral speaking is to teach children to read and speak together. It provides an excellent beginning to individual public speaking as the child learns to control his voice without fear. Choral reading can help develop a sincere appreciation and understanding of the feeling and flow of poetry and prose. It can also promote an increased interest in juvenile literature and a richer interpretation of it. Memorization becomes fun, and better speech is developed as the child recognizes the need for improved tone, controlled rate, accurate pronunciation of words, precise articulation and emphasis on thought.

There are four general types of choral reading:

1. Solo and unison reading begins with the leader reading the main parts and the entire class joining in on the refrain. It may also be used with question-and-answer poems. For example:

I: Baa, baa, black sheep
Have you any wool?

II: Yes, sir, yes, sir
Three bags full.

This is very good with the young child.

2. Two-part speaking is that in which the teacher has selected two sets of voices, light and deep, or, on a more advanced level, three sets, high, medium, and low.

3. Sequential speaking involves line-by-line reading with each line spoken by a different individual.

4. Unison choral reading is expressing the thought through a single voice.

Most poems can be used with any of the four methods, but some poems lend themselves more to one method than to another, and it will not take much practice to discover which method suits that particular poem the best. When choosing choral reading material, the teacher should look for selections which have a definite rhythm, a conversational quality, and a change of mood. The size of the choral group can range from small to large, with 18-30 a good group to work with.

One approach to choral reading is to read the entire poem to the class. Then have one student join in the reading and keep building until there are ten children participating. A good poem to have fun with is "Ten Little Indians," in which the readers drop out one by one at the appropriate place in the poem.

In choral reading the teacher must set high standards for the group and himself, and the reading must approach perfection as nearly as possible. An important factor is to maintain an atmosphere of fun while learning.

Too often choral reading is considered program material only, but it is something to be used for classroom fun as well. After using familiar poems and developing a feeling for choral reading, the creative teacher can lead the children in writing their own material to be developed for choral speaking.

Some important points for the teacher to follow:

1. Choose material suitable to the age group.
2. Know the poem.
3. Sense the rhythm and sound pattern of the material.
4. Read it aloud to the class.
5. Look for contrast and balance within the poem.
6. Clear away any doubts about word meaning, accurate Pronunciation, and correct grouping for good oral interpretation.
7. Read the selection a second and third time to the class.
8. Invite the children to participate in reading the poem.
9. Encourage the children to keep their voices light.
10. Avoid the sing-song effect and broken thoughts.
11. Choose soloists, giving opportunities for many children to participate in solo parts.
12. Give constructive criticism.
13. Provide leadership in encouraging good speech.
14. Remain inconspicuous when the group performs.

Some good starters in each type of choral reading are:

1. Solo and refrain
    a. Nursery rhymes such as "Baa, Baa, Black Sheep" and "Pussy-Cat, Pussy-Cat"
    b. "Red Squirrel" by Grace Rowe
    c. "The Poor Old Lady" by Rafael Combo
2. Two-part reading
    a. Nursery rhymes
    b. "The Nursery"
    c. "Pussy-Cat, Pussy-Cat," Mother Goose
    d. "The Tired Caterpillar"
    e. "The Owl and The Pussy-Cat" by Edward Lear

    f. "A Goblin Lives in Our House" by Rose Fyleman

3. Sequential
    a. Nursery rhymes

    b. "There Was a Crooked Man," Mother Goose

    c. "Five Little Chickens"

    d. "How Creatures Move"

    e. "The Months," Mother Goose

    f. "The Sugar-Plum Tree," by Eugene Field

    g. "Wynken, Blynken, and Nod," by Eugene Field

4. Unison
    a. Nursery rhymes

    b. The City Mouse and the Garden Mouse," by Christina Georgina Rossetti

    c. "Kindness to Animals"

Edgar Allan Poe's poems are good to use with older groups. The teacher and the children can begin collecting a file of poems to use for choral reading.

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CREATIVE DRAMATICS

"Creative dramatics" is defined by Winifred Ward as "An inclusive expression designating all forms of improvised drama: dramatic play, story dramatization, impromptu work in pantomime, shadow and puppet plays, and all other extemporaneous drama. It is the activity in which informal drama is created by the players themselves."[3]

Creating informal drama helps children understand that we communicate through means other than words; play activities, facial expressions, alnguage of gesture, and other body movements.

In creative dramatics the process is emphasized rather than the production. The student is free to express his ideas, to think creatively, to work cooperatively, and to have fun. He is encouraged to think independently and to use his imagination.

"The purposes of acting out at this age are:

1. to promote expression of all kinds, movement and speech harmonizing and reinforcing each other;
2. to limber body, mind, and tongue;
3. to begin to single out the verbal mode from the others and thus to activate speech in particular;
4. to forge drama into a learning instrument for continued use throughout all grades;
5. to make the first school experience with language fun and meaningful in children's terms;
6. to habituate pupils to working autonomously in small groups;
7. to further peer socialization of a learning sort not usually possible outside of school;
8. to gain intuitive understanding of style as voice, role and stance, and of rhetoric as achieving effects on others;

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[3] Playmaking With Children (New York: Appleton-Century-Crofts, 1957), p. 3.

9. to develop in the more familiar mode of dramatic play those characteristics necessary for the less familiar process of discussing, such as attending, responding, interacting, and turn taking;

10. to exercise and channel emotions."[4]

The teacher's role is to motivate or instigate the activity and serve as a guide. He needs to know the child and his background in order to provide for him in choosing materials and activities. The atmosphere must be friendly and warm so that the child will be free to express himself. Creativity cannot grow in chaos, so reasonable limits must be set by the teacher and children in order to have an atmosphere conducive to creativity.

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[4] James A. Moffett. *A Student-Centered Language Arts Curriculum, Grades K-6: A Handbook for Teachers*. (Boston: Houghton Mifflin Company, 1968), pp. 35-36.

CREATIVE DRAMATIC ACTIVITIES

Body Language

Give the child many opportunities to demonstrate the use of non-verbal communication such as facial expressions and body language.

Props

Provide props for the child to use in dramatic play singly, in pairs, and then in small groups. The props may be a box of hats, toys, old clothes, furniture, cash register, or anything else that will stimulate the imagination. Change the materials frequently and coordinate with topics of interest.

Recordings

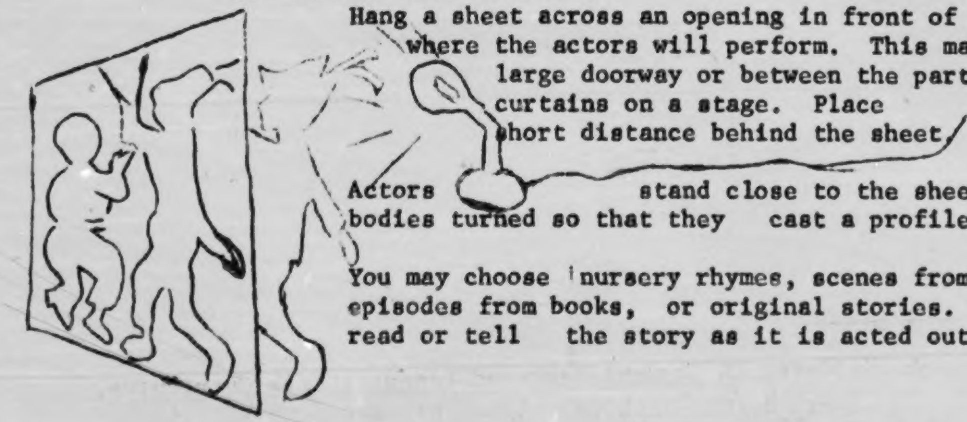
Choose recordings that lend themselves to dramatic interpretaton such as Carl Sandburg's "Fog," in which the children would move as silently as fog and tell how the fog made them feel.

Pantomime

a. Display pictures of various actions such as running, jumping, skipping, singing, dancing, writing, climbing, driving, sweeping, or hammering. Ask a child to choose one of the pictures and pantomime the action in it. Other children try to guess which picture is being illustrated. There should be vocalization during the pantomime. After the correct picture has been identified, the child tells what was happening:
    "Jerry was jumping like a rabbit."
    "Thomas was galloping like a horse."

b. Some old familiar fables are easy to pantomime. Plan motions so that the audience can follow the story. If you wish, pin names on characters to identify them.
    Examples: "Bell the Cat"
    "The Tortoise and the Hare"
    "Androcles and the Lion"

Shadow Pantomimes



Hang a sheet across an opening in front of the place where the actors will perform. This may be across a large doorway or between the partially-drawn curtains on a stage. Place lights a short distance behind the sheet.

Actors stand close to the sheet with their bodies turned so that they cast a profile shadow.

You may choose nursery rhymes, scenes from history, episodes from books, or original stories. A reader will read or tell the story as it is acted out.

Picture Talk

The child assumes the role of people in pictures which are displayed. The teacher and children discuss the picture until the children are aware that they must think and feel like the character.

Telephoning

Have a toy telephone in the room. Encourage a child to talk into the telephone as though he were calling his mother, his father, or a friend. The children try to guess what the person on the other end of the line is saying by listening to the one-sided conversation. Older children are clever at this game and can use only the word "yes" or the word "Oh" with different expressions.

Nosebag Drama

Fill paper bags with four to six assorted objects. Any objects may be used but watch out for potentially hazardous things such as sharp objects. Good possibilities are a ruler, paper clips, tissues, stapler, coat hanger, rock, book, or eraser. Put different objects in each bag. Divide the students into small groups of four or five each. Give each group about five minutes to prepare a short skit using all the items in the bag. Be sure the children understand that objects need not necessarily be used in the usual way. The preparation period should be fairly short to force students to get their thoughts in order quickly and to ensure that things don't get bogged down in an elaborate production. When prepared, each skit may be presented for the group.

Bags of Tricks

Write directions for activities, stunts, or pantomime on 3" X 5" cards. Some suggestions are:

a. Act like a school teacher
b. Act like a rag doll
c. Be a giant striding
d. Open a difficult door, window, or umbrella

The activities may be placed in a bag or an interesting container and made available to the children. They may be done individually, in small groups, or before a large group.

Puppets

Have children make puppets and explore what they can do with them.

a. Can their puppets communicate with the teacher's puppet?

b. Do puppets have feelings? The puppets might cry. What made them sad? Who has another way of showing a sad puppet? Encourage all to respond differently.

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READING

The role of reading in the language arts curriculum is a vital one, integral with all other aspects of communication. A good definition of reading includes its description as a thinking process. Three aspects of reading are decoding, interpretation, and application.

Decoding involves the association of sounds to symbols. While it is an important part of reading and one that is relied on heavily by the beginning reader, reading goes beyond decoding.

Interpretation of written material is a critical aspect of reading. When we say that an able, fluent reader is one who "reads for meaning," we are saying that he no longer reads individual words. He has learned to perform a complicated intellectual task. He knows how to bring his previous knowledge to bear on particular material by making predictions about what he expects to find out. He may or may not do this orally, and he may not be particularly aware that he is doing it, but it is part of the reading process nevertheless. When we are reading for meaning, we rarely notice particular words. What catches us up is the new, the misspelled, or the inappropriate word. We stop and examine in order to re-establish the sense, or meaning, and then go on. The better a reader is at making predications, the faster he can go. The more familiar he is with the material, the less information he will actually take from the printed page.

Application is the third factor of reading to be considered here. We must apply what we read to our previous knowledge and experience to determine if it fits in or contradicts. If it does fit in, or reinforce, than our ideas are strengthened. If it contradicts, then we must either modify our own ideas or reject those found in our reading. In either case, we are involved in a dynamic intellectual process.

An important skill for the reader at this stage is the ability to retrieve appropriate ideas he has discovered earlier and apply them to new situations. The reader must organize his information if he is to recall it later. Both the beginning and the fluent reader must exercise this skill constantly.

For the child beginning to read, it is the meaning of words that is probably the most powerful aid to their identification. It is the teacher's role to provide as many external aids as possible so that the child can get a good idea of the probable meaning of a reading passage before he reads it. Picture clues and discussion of the ideas or information to be encountered are the most common aids. It is sometimes thought that exposure to new words in isolation will also help prepare the child, but this activity is inefficient for two reasons. First of all, it is very difficult for a child to rely solely on decoding skills for word identification. It takes a lot of time, it places a burden on the reader that would not be there if the word were presented in context, and it leads to over-emphasis of the role of phonics generalizations in learning to read. Secondly, identifying a new word in isolation has little to do with the reading process.

The most efficient way to help children identify unknown words when they read is to make identification as easy as possible. A word in a communication context is more easily identified than it would be in isolation. The meaning of a word becomes predictable by (1) its placement in the sentence order (syntax), and by (2) the logical reduction of possible meanings. This occurs when the reader considers the information he already has from the words around it (semantics). These two aids to word identification are efficient and enable the reader to build up and maintain the speed necessary to reading for meaning.

Using word-attack skills to identify words is a vital part of the reading process, but its proper place is subordinate to that of meaning clues. Word-attack skills seem to be learned best when encountered functionally. That is, the skill ought to come into play as part of a reader's strategy for getting meaning from print.

There is little evidence to support the use of word-attack skills in isolated drills with strings of words. The speculation that the child will store the skill until he needs it in the regular reading process is a dubious one. First of all, the child may realize that he needs to decode a particular word, but there is no guarantee that he will be able to recall the appropriate skill and be able to use it successfully. Secondly, it seems much more efficient to fit the introduction to the use of a particular skill into the regular reading process--it is much more meaningful when such a skill is seen as contributing to the communication of ideas.

The instruction of beginning reading usually starts when the child enters Grade One. He must have reached a certain stage of physiological, mental, and emotional maturity before starting formal reading instruction. By the age of six, most children have acquired a sizeable functional speaking vocabulary. They also have established phonological ability--they can understand the organization of sounds that make up spoken language. In addition, children of normal intelligence are aware of practically all the essential grammatical structures of language by this age. Children learn to use oral language to serve themselves. They learn how to listen and talk in order to get along in the world they live in. They learn functional communication.

We have said that reading is an integral part of the process of communication. One last aspect to consider is the role of reading and reading-thinking skills when dealing with all types of written communication. The teacher should not regard reading as an isolated subject, dealt with and done with in the reading circle.

Reading is a process that is used with all types of printed material, in all types of subjects and situations. When the teacher expects a child to recall the causes of a particular war in a social studies text, or presents him with a graph, a chart, or a map, he should remember that in order to understand the information presented, the child must be able to perform certain skills associated with the ability to read. It becomes important to remember that content and process go together, and that teaching a subject involves both.

Learning to read successfully does not rely upon the use of a particular method or product of modern technology. Through the ages children have learned to read by many different methods, from horn-books to basal systems. The one constant has been, and continues to be, teacher excellence. Knowing what kind of feedback the child needs, knowing when he needs it, and knowing how much to provide him with make up the critical factors in successfully teaching a child to read.

READING

OBJECTIVES

The child will:

1. Make discrimination between sounds that are alike or different.
2. Make discriminations of configurations that are alike or different.
3. Classify objects according to categories.
4. Demonstrate curiosity for reading material by reacting to classroom stimuli.
5. Begin to distinguish letter forms.
6. Begin to learn names of letters.
7. Recognize the configurations of his own and other's names.
8. Begin to discriminate like/unlike initial consonant sounds.
9. Demonstrate awareness of left-to-right progression in written material.
10. Begin to recognize certain words on sight.
11. Participate in group production of stories which includes choral reading.
12. Recognize words that he has dictated.
13. Use context clues to identify unknown words.
14. Expand his speaking/reading vocabulary through exposure to all types of communication.
15. Make inferences based on reading material.
16. Anticipate outcomes of stories.
17. Discriminate like/unlike final blends rapidly.
18. Produce initial consonants and blends and final consonants and blends to match those in key pictures.
19. Discriminate long and short medial vowels in simple paired comparisons.
20. Read with occasional aid books read to him previously.
21. Dictate creatively from picture stimuli, and project future events or probable consequences of the given scene.
22. Select books and find known words.

23. Summarize a story in briefest terms possible following reading.

24. Make predictions and judgments of information from several sources on the same topic.

25. Discriminate among common rhythmic language patterns.

26. Read initial stories of typical first-grade basal readers (pre-primer, primer, 1st) with sight recognition of about 95% of the running words.

27. Use consonant substitution to attack new words of familiar word families.

28. Use knowledge of consonant and vowel sounds in attacking new words met in context.

29. Recognizes the meanings of common prefixes and suffixes.

30. Discriminate between setting and theme in simple stories by using title and opening picture in projecting story outcome.

31. Use evidence to support, confirm or revise predictions about story conclusions.

32. Recognize multiple theme possibilities in title and first picture of simple story.

33. Respond to counter-plot evidence without abandoning central theme.

34. Extend prediction and closure techniques to longer stories and produces evidence to support possibilities and convictions.

35. Adjust expectancies in relation to simple story types such as plotted story, myth, and short narrative poems.

36. Discriminate between the stereotype and classic in basic trade book selections.

37. Deal with vocabulary demands by using appropriately the context, graphic aids, glossary and dictionary.

38. Use text accurately to support judgments relative to affirmation, conclusion or assertion of need for further information.

39. Read near frustration level in pursuit of interest.

40. Use school and community book resources to meet reading needs relative to personal aims and social responsibilities.

41. Make predictions about stories from title, pictures, subtitles, first paragraph--steps such as those found in the Directed-Reading-Thinking Activity.

42. Skim to find specific details.

43. Skim text for one-word or phrase answers to specific questions.

44. State briefly the theme of a short selection.

45. Recall major points of short selections.

46. Weigh evidence of author against own judgment.

47. Become familiar with a variety of reference material.

48. Read inspectionally to ascertain whether a book is germane to a topic.

49. Apply versatile reading skills to standard texts, research, and personal reading needs.

50. Differentiate fact from opinion.

51. Read with discrimination and breadth so that intellectual growth is self-sustaining and certain.

READING

Activities

1. Observe concrete stimulus activity. Name elements of stimulus activity on request of teacher.

    a. The teacher and a group of students interact with one another to precisely name the parts of an interesting object, preferably one which is before them, and one which they can handle.

    b. Students are asked to list as many things as they can think of which they see as they observe some part of their environment.

    c. Students listen to various sounds denoting different moods. They listen to these sounds and describe the feelings promoted.

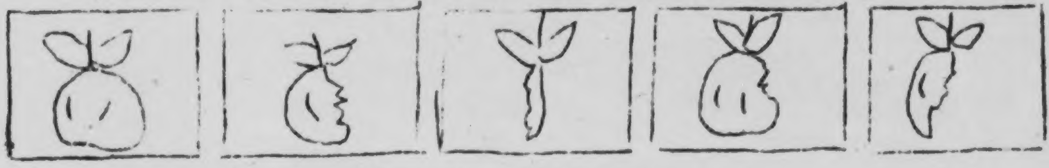
2. Discriminate like and unlike tones.

    a. Using a variety of materials, the teacher produces two sounds, which are made by the same or different sources. The student, placed so that he is unable to see the teacher's production, practices listening to the sounds and decides if they are alike or not.

    b. Uses other materials to elicit responses to high/low, loud/soft, and near/far.

3. Determine sequence

    The teacher will paste comic strip on tagboard. He will cut pictures apart and shuffle. He will ask the child to put them back in order.



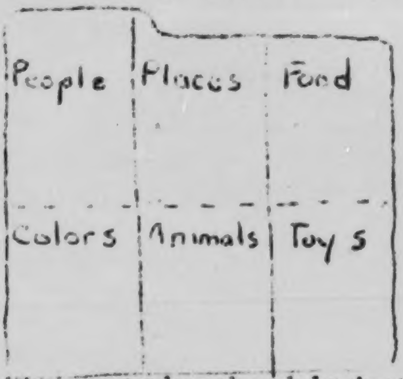
4. Discriminate like and unlike configurations.

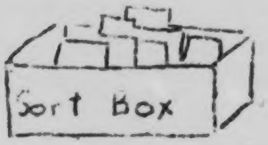
    Teacher uses commerically-prepared materials including pictures, patterns, colors, and blocks, or makes his own for use in this activity. The objects should be presented in isolated pairs first to make sure the child can make the discrimination. Later, the child may be given several objects that are alike in all but one way, and then asked to discriminate according to this dissimilarity.

5. Classify objects according to categories.

    A good skill-builder for this involves teacher-made materials: a manila folder and pictures cut out from magazines to fit six different categories.

The folder is divided into six sections. Each section is labeled with a category and an example picture is pasted beneath it. A shoe box is labeled "Sort Box." In it are placed different pictures that fit one of the six categories. The child's task is to sort all the pictures into the categories by placing each picture on top of the appropriate pile.



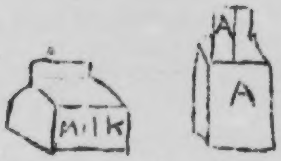


Backing on tagboard and laminating extend the shelf life of these materials.

6. Begin to distinguish letter forms.

   a. Allow a child to play with "Link Letters," making appropriate suggestions for things that the child might enjoy doing, such as linking letters that are alike, linking together all the letters whose names he knows, or linking together the letters of his name.

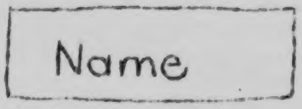
   b. Provide the child with a tray of converted milk cartons, each labeled with a different letter. Give him a stack of tagboard strips, each labeled with a different letter. Ask him to put all the strips away by putting each one in a carton that has the same letter.

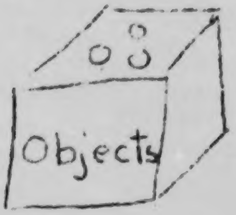


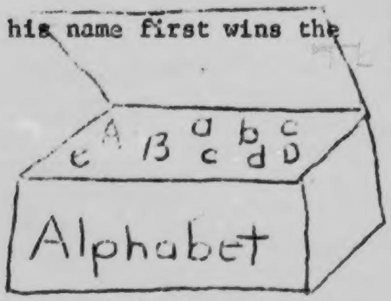
Collect milk cartons from lunchtime. Open them up, rinse them out, and allow them to dry. Glue or tape any type of attractive covering over them. They are ready to be labelled.

   c. Alphabet Recognition   Name-O-Bingo

   Each child is given a piece of tagboard with his name on it, and objects to cover letters. From a large box of letters the teacher or a child holds up a letter and names it. The child who covers all of the letters of his name first wins the game.

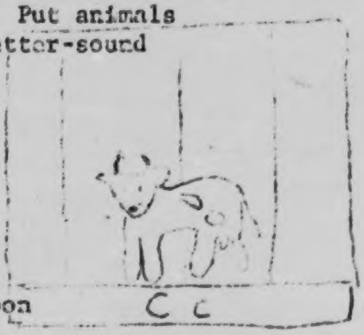





Alphabet
e A B a c b d c D

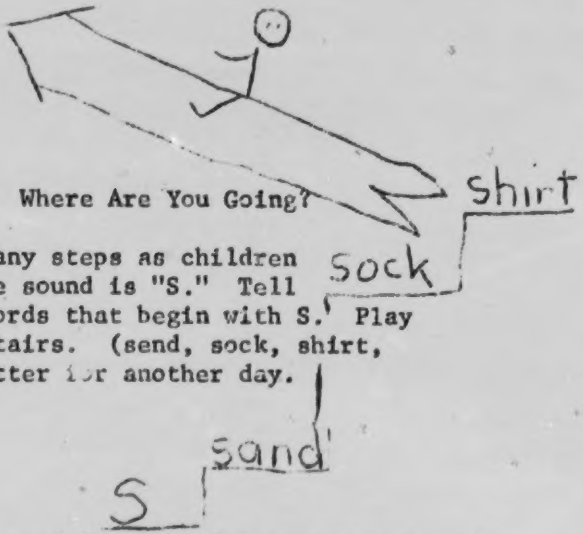
d. Alphabet Recognition and Decoding Catch The Animals

Collect a good supply of inexpensive plastic animals, or paste pictures of animals on cardboard. Put animals in a cage, whose name begins with the letter-sound specified.



e. Alphabet and Decoding I Went to the Moon

One child begins a story. He says, "I went to the moon and found an airplane." (Any word beginning with A.) The second child participating repeats the sentence and ends with a word beginning with the next letter of the alphabet.



f. Alphabet and Decoding Where Are You Going?

Make a staircase with as many steps as children in the group or class. The sound is "S." Tell the children to think of words that begin with S. Play the game of climbing the stairs. (send, sock, shirt, spade) Choose another letter for another day.

7. Begin to discriminate different and like initial consonant sounds.

   a. The teacher provides the student with a list of words. Each word listed begins with a different consonant sound. Have students provide additional words which match the words on the list according to beginning consonant sound.

b. Students are given a list of words containing initial consonant digraph sounds. As the teacher reads another list of words to the students, the students are instructed to underline all words on their lists which start with the same sound as words which the teacher has read.

c. Activity B above can be repeated using single initial consonant sound discrimination.

8. Begin to recognize certain words on sight.

Have a group of children ready to skim through magazines and other consumable written materials, looking for any words they know. Have them cut the words out and paste them on a piece of paper. When you check their work, point to one or two and ask them to identify them for you. There should be praise for all successful efforts.

9. Recognize self-dictated words.

Use the same technique described in number 7.

10. Anticipate outcomes to stories.

a. Familiar books can be made available from which students can pick those they wish to hear read.

b. Teacher or reader stops near end of familiar story and student tells ending in own words.

c. Teacher selects a familiar or an unfamiliar story and tells students that they are going to hear a story but that they will have to help. Teacher stops at predetermined places and students predict what will happen next.

11. Discriminate like/unlike final blends rapidly.

Students study word cards. If final consonants are like, students put words in Alike pocket; if unlike, put in Unlike pocket.

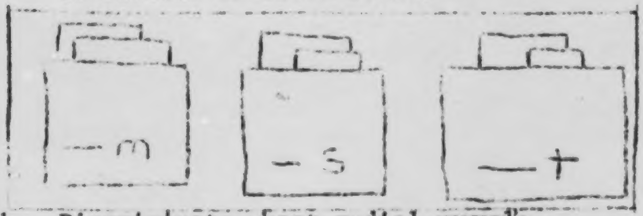
with - tooth
form - storm
word - end
bring - song
attack - slick

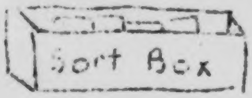
witch - match
hunt - mint
world - tend
rock - park
moth - heart

work - third
list - dust
different - board
lend - found
sink - bank

12. Produce initial consonants and blends and final consonants and blends to match those in key pictures.

a. Commercial cards can be used in this activity. Pockets with the initial or final consonant sounds labelled on them can be placed on a chart. The student takes a stack of pictures and places each picture in the appropriate pocket according to initial or final sound.

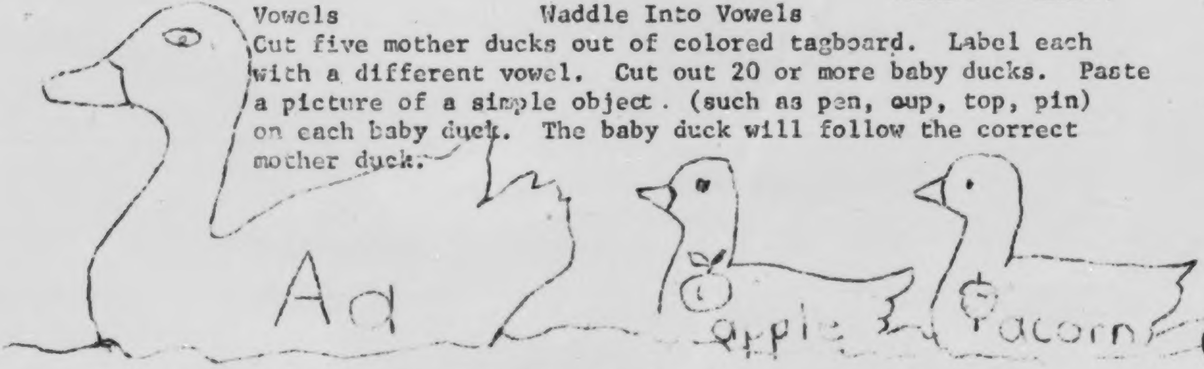




b. Discriminate short medial vowels.

Vowels Waddle Into Vowels

Cut five mother ducks out of colored tagboard. Label each with a different vowel. Cut out 20 or more baby ducks. Paste a picture of a simple object. (such as pen, cup, top, pin) on each baby duck. The baby duck will follow the correct mother duck.



13. Discriminate long and short medial vowels in simple paired comparisons.

Teacher asks students to listen to the following words. The students write S for same and D for different for each pair according to the medial vowel. Students number their papers from 1-15.

can - tan
rip - rope
win - Tim
pot - shop
beg - bed

time - sit
make - paint
rain - dive
same - past
nine - bike

just - cup
cute - mule
ride - lake
did - came
pine - bite

14. Read with occasional aid books read to him previously.

This is best accomplished by having such books accessible to the child, and by providing the child with free time and encouragement so that he becomes engaged with the books he has heard and enjoyed.

15. Increase sight vocabulary.

a. As students look through written materials in a free reading period, they are encouraged to hunt for known words or for words whose meaning they have derived from context clues. Such words may be considered added to their sight vocabulary if the words can be identified in isolation 24 hours later.

b. Vocabulary: Etymology
Many superior readers enjoy looking up the orgin and meaning of words from other languages, which are sometimes listed in italic type at the back of the readers. Let the child locate the words, note their orgins, and find their meanings.

c. Vocabulary: Colloquial Expressions

Children may enjoy locating words and expressions common to various regions and locales. Have them pick out colloquial expressions from stories and explain the orgin and their meanings. They also might enjoy using these expressions to make up their own sentences and stories.
Examples:
poke you-all skillet soda
reach me cayuse tote carry you to the store

16. Dictate creatively from picture stimuli, and project future events or probable consequences of the given scene.

a. The use of picture cards specifically designed to arouse an emotional response is useful ("Moods and Emotions")
Comic magazine pictures, paintings of other forms of dramatic representation also work. The picture or pictures are displayed, and the students may contribute captions, dictate a serial story part by part, or compose a full story.

b. The teacher may also use the first card of a sequence set. After the student has written his prediction, the rest of the cards in the series can be used as a check or comparison. At the beginning level, students might draw the sequence of events that follows the picture presented, and then dictate captions.

17. Make predictions and judgments of information from several sources on the same topic.

a. The student reads a collection of articles (using weekly newspaper for the age level) which the teacher has collected and mounted. The teacher writes a topic sentence about the articles. The student reads the articles and dictates or gives oral opinion about the topic sentence. Old texts can also be cut up for this.

b. The teacher collects articles on some object for scientific study (butterflies, rocks, rockets). The student reads the articles and tells what he has learned and states one question he still would like answered. The student may then be referred to various encyclopedias or books.

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[1] A kindergarten vocabulary kit.

18. Use consonant substitutions to attack new words of familiar word families.

   a. In the group, teach the procedure of deriving word families by substituting consonants and blends with reference to sound boards.

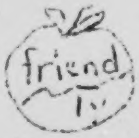
   b. Have partners exchange lists of derived word families and read them to each other.

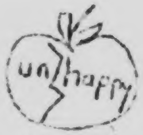
   c. Find word family words of known words in books, magazines, newspapers, etc.

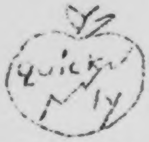
19. Identify the meanings of common prefixes and suffixes.

   a. Prefixes and Suffixes Match It
   Draw and cut a number of apples from oak tag, and cut each apple into two parts. On one part of each apple, write a root word; on the other part, write a prefix or suffix. The child must put together the two parts to form a word. The game is self-checking in that the child knows he is correct when the two parts fit together.

   Examples:







   If you wish, expand the activity by asking the child to use the words in sentences. You might use also words that have both a prefix and a suffix.

   Variations: Seasonal ideas are good. (leaves, valentines and eggs.)

   b. The teacher makes a classroom reference chart of familiar prefixes, their meanings, and words which employ them.

20. Uses knowledge of consonant and vowel sounds in attacking new words.

   a. Provide opportunities for children to read books of their own choosing.

   b. Have child keep a list of difficult words met in independent reading. In a conference, the teacher helps the student attack the words phonetically.

   c. Follow-up to directed reading activity: together analyze words which gave individual members trouble during silent reading. If context does not provide enough clues for word recognition, demonstrate how phonetic knowledge might.

21. Discriminate between setting and theme in simple stories.

   a. Student explains what he thinks is going to be the main idea of the story from the title.

   b. Student explains what he thinks is going to be the setting of the story from the opening picture.

   c. The teacher collects a series of titles and open pictures for stories. The student answers the following questions:
      (1) What do you think is the main idea? What clue did you have?
      (2) What do you think is the setting of the story? What clues did you use?
      (3) What is the difference between a main idea or theme and the setting?

22. Uses evidence to support, confirm or revise predictions about story conclusions.

   a. Teacher reads introductory paragraph of a story. Student is asked to dictate predictions as to story outcome. Teacher records these. Student orally gives reasons for each prediction. Teacher completes story. Student then orally cites evidence to confirm or revise his predictions from the latter part of the story.

   b. Teacher reads introductory paragraphs of a story. Students each writes an ending and lists three or more reasons why they think story will end that way. Teacher completes story. Students write three or more evidences to support their predictions.

   c. Students read a short story and discuss how it ended. Then as a class they examine the story for author's clues as to its outcome. These can be listed on the chalkboard.

23. Adjusts expectancies in relation to simple story types such as plotted story, myth, simple content, and poem.

   a. Teacher reproduces the first parts of a plotted story "The Last Pumpkin Seed," a myth or fable "The Man and His Donkey," a story of simple content "Skinny Takes His Own Pictures," and a poem "Trees." Teacher leaves a space beneath each. Students fill predictions of story. Through class discussion, students discover why their predictions varied with story type. Each story type is identified and clues for prediction are identified. (More Streets and Roads, Scott, Foresman and Co.)

   b. Students listen to the titles and first paragraphs of the various story types. They identify the story type and predict how each will end. Students give reasons for their predictions

(Use selections from old basal texts.)

c. Students are asked to design a story title and first paragraph for each of the following story types: plotted story, myth, poem. On a separate sheet, have students predict their outcome. Have students switch papers and write predictions of how each will end.

24. Recalls major points of short selections.

The teacher introduces the idea of major points in a reading selection. She uses a selection known to the students. She lists major and minor points and then justifies the distinction between the two. The next step is to assign a short reading selection, after which each student fills in a check list of events in the story, designating the major points. These are gone over in class with the teacher, to foster discussion and reinforce the concept.

25. Reads inspectionally to ascertain whether a book is germane to a topic.

The student examines books collected on a table to determine if each is germane to a specific topic. He picks three to five books, and states why each is or is not suited to the topic.

26. Differentiates fact from opinion.

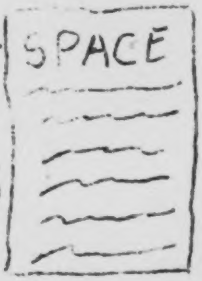
The use of newspapers and magazines is helpful in classifying material according to fact or fiction. Students can collect columns of facts clipped from news sources and pasted in a row. Another row can be created under the title "Opinion" and glued in a column next to the fact column.

IS THAT A FACT?
Students can take an opinion poll, and then discuss the results.

Students can make up an opinion poll, usually about school life, and administer it to another class. The results can then be compared to actual facts gathered from authoritative sources.

27. Study Skills — Match the Headlines

Cut a number of interesting news items (with their headlines) from the newspaper. Then remove the headlines from the news items. Put both headlines and news items in a large envelope. Ask the children to skim each article and match the headline with the correct article. Or, provide news items without headlines, and ask pupils to write their own headlines.



28. Critical Reading A Spicy Account

Give an oral account of a particular story to the reading group. As you do so, spice up or add to the account with some untrue statements. As soon as the children hear an untrue statement, they should raise their hands and supply the correct information or point out what was wrong with these statements.

29. Rhymes Rhymie Stymies

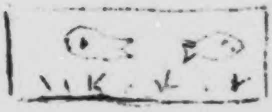
Let children make up and try to guess "Rhymie-Stymies." Direct pupils to write brief riddles which can be answered by two rhyming words. Let other children read the riddles and try to answer them.

Examples:

What is a cat that weighs too much? (fat cat)
What would you call a fly that is very quiet?
(shy fly)
What would you call a place where a skunk keeps
his clothes? (skunk's trunk)

30. Comprehension Missing Objects

Display several objects on a table. After pupils have studied the objects for a specified time, instruct them to close their eyes and name as many objects as they can. Then rearrange or remove one or two of the objects. After pupils open their eyes, have them tell which items they think are missing or are in a new position.



31. Comprehension Initials

Pick out a letter of the alphabet to use as the initial of a person's last name. Ask the class to see how many letters for first names they can match with it, using both as initials for characters from their reading materials along with famous people of science and history.

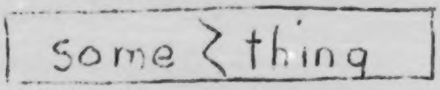
Example: Assign "J"

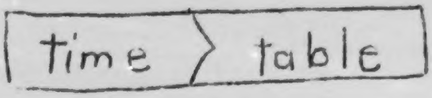
a. J. Andrew Jackson (President)
b. J. Betty James (character in test story)
c. J. Charles Johnson (football player)

32. Compound Words Combo

Cut tagboard into cards. Cut each card into two zigzag parts. On each of these parts write one half of a compound word. Direct the child to find two cards whose edges fit and which therefore combine to make a compound word.

Examples:





After each child has discovered the compound words, ask him to use each word in a sentence to show he knows the meaning of the word.

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LITERATURE

Literature affords the best opportunity in the school curriculum for a child to "examine the values by which men live, and to test codes of conduct derived from the various value systems."[1] A child's understanding of literature will help him to determine these values and relate them to his own standards. Through reading of poetry and prose, the child can discern what has perplexed man in the past and what man has done about it. By comparing and evaluating the experiences of life as described in literature, the child will be able to integrate vicarious experiences with his own experiences and thereby broaden his base of sensitivity to his needs and the needs of others.

The child must be actively involved with literature. He not only reads stories, dramas, and poems but also tells stories, acts out dramas and composes poems. In order to enjoy the combination of these literary activities, he must approach his material imaginatively and creatively. He must synthesize what he reads with what he things and feels during the reading event and call upon his imagination and creativity for other ways of interacting with reality.

A child's awareness of literature seldom develops of its own accord. The climate for development of awareness and integration of literature into the child's life can be established through a sound program of literature within the total curriculum. A sound program of literature is structured sequentially by increased reading difficulty and by the maturity of the concepts involved. It moves progressively from very simple to more difficult and challenging material. It provides experiences in every type of literature: children's classics, fiction and non-fiction, folklore, myths and legends, poetry, and plays. A well-planned program is adjustable to varying levels of ability. It involves a balance between formal instruction and free reading. A choice of contemporary works, as well as the classics, is encouraged. An integral part of a successful program is the judicious use of the library and the librarian. The classroom teacher and the librarian are partners in generating and nurturing the child's desire to read, and in building the habits of reading for pleasure. Together they will provide the incentive to use the library--to seek out reading material suitable to his maturity, interest, and imagination. Within the framework of the library as a media center, the librarian, or media specialist, will supply effective supplementary materials (periodicals, newspapers, transparencies, films, records, tapes and others) to enlarge the child's scope of experiences in literature.

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[1] Robert C. Pooley, et. al. English Language Arts in Wisconsin (Department of Public Instruction of the State of Wisconsin, 1967), p. 3.

Although prose and poetry are no substitute for living, they add, nonetheless, to the quality of a child's life and enhance his sense of significance. If, indeed, literature provides a means for self-examination and examination of mankind, then it is incumbent on the teacher, the librarian, and the program to give the child this most universal source of knowledge--the gift which can be found in his great literary heritage.

Books are not men, and yet they are alive.
They are man's memory and his aspiration,
The link between his present and his past,
The tools he builds with, all the hoarded thoughts
Winnowed and sifted from a million minds,
Living and dead to guide him on his way.[2]

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[2] Stephen Vincent Benet. *They Burned the Books* (New York: Holt, Rinehart and Winston, Inc., 1942), p. 12.

Literature

Objectives

1. Have many opportunities to listen and respond imaginatively to stories and poems.

2. Read for his own purposes based on interest and imagination.

3. Become personally involved with literature.

4. Relate his literary experiences to previous experiences in literature and life.

5. Discern the basic, common humanity of those who are different from himself.

6. Develop a humane system of values through involvement with literature.

7. Select reading material suitable to his maturity.

8. Determine the author's theme and its value for life.

9. Recognize and interpret characterization.

10. Recognize sequence and plot.

11. Respond to variations in style.

12. Recognize and respond to tone or mood.

13. Use visualization and imagination to complement the setting of material, as in reading a play.

14. Use choral reading, dramatization role-playing to vitalize material.

15. Become aware of basic types and purposes of poetry by interpreting symbols and figurative language.

16. Respond with enjoyment to the auditory effects of rhythm, meter, rhyme, and diction.

17. Include in his selection of books contemporary works as well as classics.

18. Draw from a variety of supplementary materials to enrich and enlarge his literary experiences.

19. Adjust his reading rate to the nature and purpose of the material.

The use of the following lists of "What Works" and "What Doesn't Work" is subject to the individual teacher's discretion. It may very well be that some points under "What Doesn't Work" will prove to be adaptable and successful with a particular child in a unique set of circumstances. However, since the primary concern of teachers of literature is aimed toward developing in the child a lasting respect for and love of literature, as a wellspring of human experience, the suggestions under "What Works" are recommended to help reach these goals.

Teaching Literary Readings

What Works	What Doesn't Work
Allowing pupils to read very simple books, if they choose to	Expecting pupils to read only books at or above their reading levels
Offering the child several books to choose from	Choosing a book for the child to read
Making a wide variety of books available in the classoom, by borrowing frequentlyfrom the school or public library	Sending children to the school or public library to bring back a book
Selecting books according to expressed interests of pupils	Selecting books according to pupil ages or mental ages
Reading portions of interesting books aloud to class	Expecting children to develop fresh interests
Encouraging reading by supplying many paperbacks as well as the others	Expecting children to read and offering them only high quality books
Understanding that some books are read for escape or fun, not for retention	Quizzing children for comprehension on each book they have read
Offering better material in the areas of their interests and capitalizing on television presentations to evoke further reading	Warning children against excessive use of comic books, cheap magazines, and television

Perceiving the individual differences among pupils in verbal skill, as reflected in quantity and quality of their reading	Using stars, charts of the number of books read, presumably to motivate children
Making careful selection of a book to read to children, based on their choice; reading only selected portions each day	Reading aloud an entire book, part by part, because it is good for them
Influencing racial beliefs and prejudices by offering books on many races and minority groups (and discussing them)	Trying to affect prejudices by direct order or instruction
Permitting self-selection	Offering books that children ought to read; books that you like
Encouraging debates, panel discussions, mock interviews, choral reading, creation of plays as means of deepening appreciation	Emphasizing analyses of characters, writing forms and styles, memorization of teacher-selected poetry
Reading aloud from many types of books to stimulate interest, relating your selection to contemporary events, time of year, holidays, weather, etc.	Limiting your selection for reading to children to "useful" books, as those related to social sciences
Recognizing that many children feel very little need for reading, until they can learn to relate readings to their own goals	Expecting all children to want to read and to learn to read better
Setting the example by reading while they do	Sending children to their seats while you do paper work
Strengthening learning in science and social science by biographies, stories of explorers, scientists, adventurers, etc.	Using library books only for recreational reading
Arranging for use of the library resources for specific tasks realated to classroom learning	Offering formal instruction only in library usage and expecting this to promote it with children

Promoting enjoyment of the library by making it a center for book-related activities.	Discouraging children by many library regulations about quiet, opening hours, number of books allowed, etc.
Scheduling free reading time regularly to be spent in reading or preparation for sharing	Expecting children to read at home, and failing to provide time in class
Teaching children how to select a book they can read and thus perhaps enjoy	Permitting complete freedom of choice, as in the school library[3]

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[3] George D. Spache and Evelyn B. Spache, Reading in the Elementary School, (Boston, Allyn and Bacon, Inc., 1973), pp. 436-438.

Literature Activities

Prose

Picture Stories

Players:	Two to four
Materials:	Several teacher-made sets of pictures mounted separately on pieces of heavy of paper or cardboard. The purpose of the activity is to arrange the pictures in proper sequence to tell a story.
Directions:	Give each player a different set of the pictures. Player must put the pictures in order and make up a story about them. Each child then tells his story to the group.
Adaptations:	1. The children may draw their own pictures for a story and mount them. 2. After some experience with this activity, children could work as partners and prepare a story that both could tell.
Cautions:	The children will need several demonstrations by the teacher. A time limit of a few minutes should be set.[4]

Personification

Personification is another element of style that has great natural appeal for children. A night that solemnly stares, a sun that smiles, a little train that perseveres--such examples of personification in stories and poems create quick, vivid images in young children's minds.

In "Joji" personification of the fog presents a simple, though extended, image. What great fun to see the "fearsome fog" begin to take shape, breathing his foggy breath over the rice plants it's Joji's job to protect, oozing through the farmhouse where he drinks tea and even taking a bath in the farmer's tub.

Children can look for words and phrases that suggest "fogginess," yet help readers to think of the fog as a real person. Several of these are mentioned above. The class might also recall some of the phrases that made the fog seem most like a person, and suggest adjectives that best describe what kind of being he was: greedy, selfish, troublesome, frightful, unpleasant.[5]

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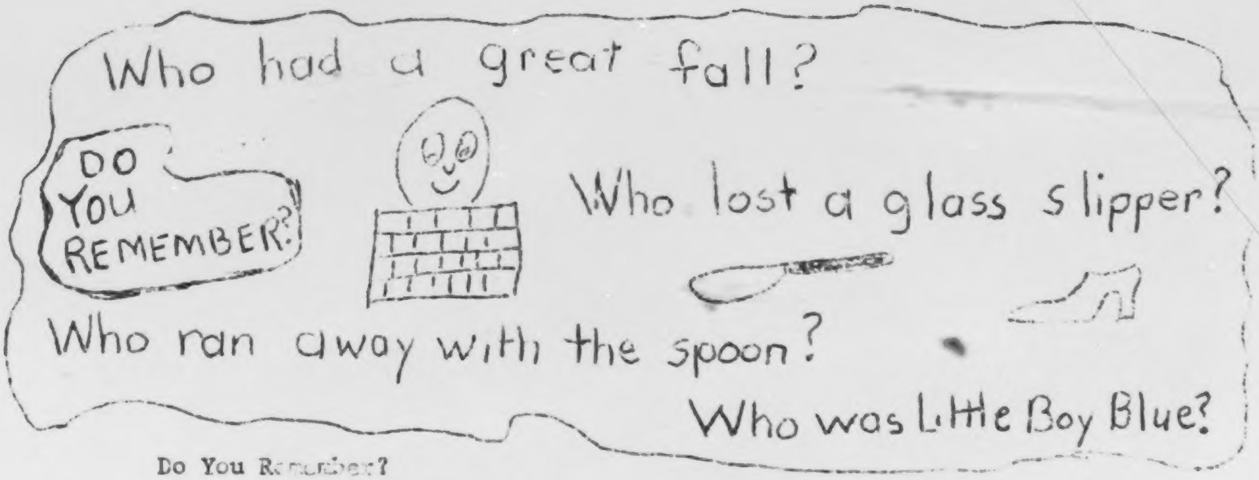
[4] Betty Jean Lifton, Joji and the Fog, copyright 1959. Quoted from Helping Children Explore the Author's Craft (Glenview, Illinois: Scott Foresman and Co., 1967, p. 5.

[5] Ibid., p. 6


Who had a great fall?
DO YOU REMEMBER?
Who lost a glass slipper?
Who ran away with the spoon?
Who was Little Boy Blue?

Do You Remember?

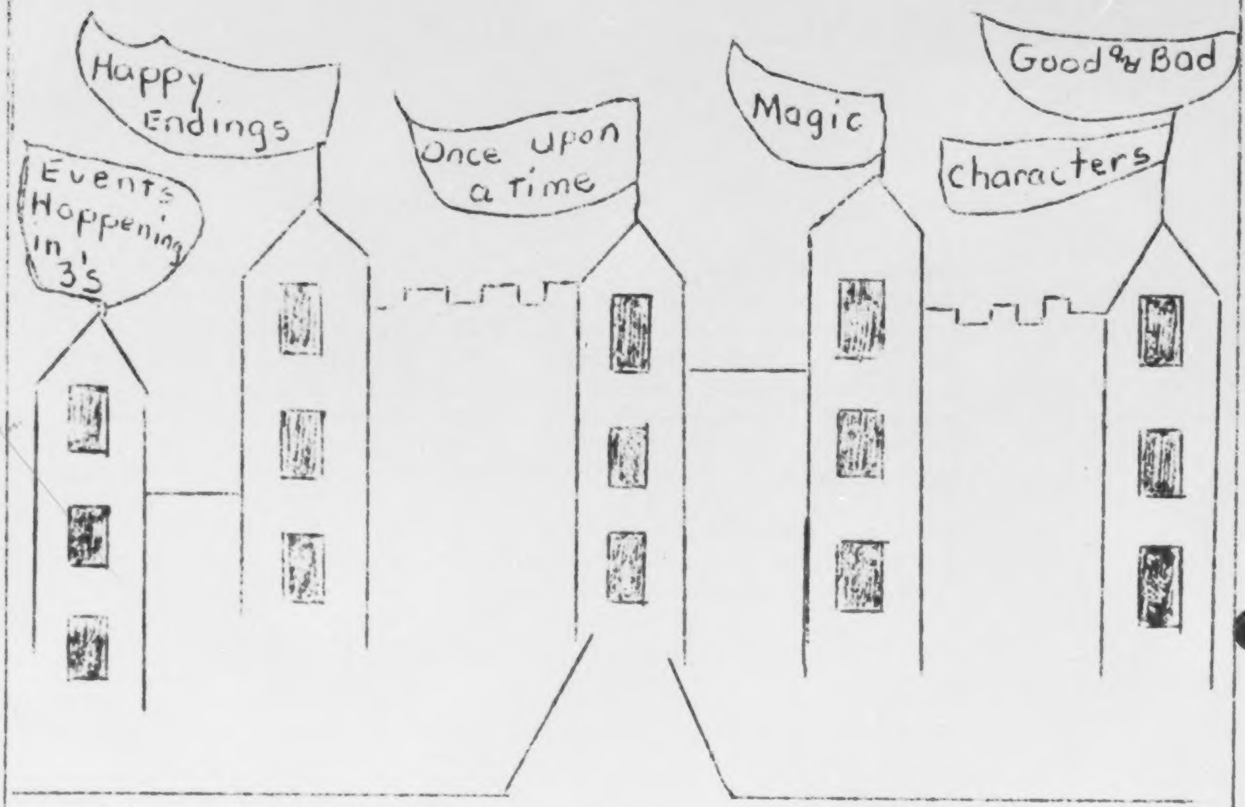
Motivation through the rereading of old tales and nursery rhymes is the theme of this bulletin board. Questions based on nursery rhymes or old tales are written on tagboard sentence strips. Questions are written on small cards, with the answers on the back, and the cards are placed in a pocket on the bulletin board, and books that would contain the answers are placed near the board. The questions can be changed daily. The teacher can make up the sentences or have a committee write them.

Questions could also deal with current world figures--such as the President, congressmen, heads of foreign governments, sports figures, and other news makers.

Questions based on historical facts could also be used. In all instances books or newspapers containing the answers should be available. Books on various reading levels should be available so that all students will be able to participate in the activity.

Suggested Questions
1. Who had a nose that grew very long?
2. Who rode on a gander?
3. Who made the children laugh and play?
4. What grew in Mary's garden?
5. What happened to Jack and Jill?
6. Who jumped over the moon?
7. Whom did Simple Simon meet?
8. Where did Peter Pan live?
9. What was baked in a pie?
10. Who is President of the United States?
11. Who is the mayor of our town?
12. Who is our governor?
13. Who is the Queen of England?
14. Why do we celebrate July 4?

The Fairy Tale Castle


Happy Endings
Events Happening in 3's
Once upon a time
Magic
Good & Bad
Characters

Each flag has on it an ingredient of a fairy tale.

Find these indgredients in a fairy tale you have read, write the title on a card and attach it to the matching tower.

The following stories or books are some suggested for this activity:

"The Three Bears"
"The Three Little Pigs"
"Cinderella"
"Sleeping Beauty"
"Hansel and Gretel"
Arabian Nights
Japanese Talk and Legends

"The Magic Wishbone"
"Rapunzel"
"Snow White and Rose Red"
"Shoemaker and t[illegible]es"
"Rumpelstiltskin"

Original Fairy Stories

Motivate the children to create by asking them to recall stories whose plots were based on magic. ("Cinderella," "Rumpelstiltskin," "Sleeping Beauty" and "Snow White," for examples.) Then ask the children to name all types of magic that were employed in the stories (magic wands, spinning straw into gold, magic spinning wheel, poisoned apples, and the prince's kiss). Following this, ask the children to list all the words they can think of which pertain to magic. The teacher should help. Some examples are:

presto abracadabra elf wand sleeping-potion

flying carpet fairy godmother witch (good or bad)

magic lamp open sesame fairy genie giant haunted

mysterious enchanted dragon sorcerer king queen

prince princess magician witch doctor once upon a time

As the words are suggested by the children, the teacher should write them on the chalkboard or on a large chart for future reference.

After the words are listed, instruct the children to think of possible plots and characters for original fairy tales. (Without using the terms of protagonist and antagonist, try to draw out an understanding of the familiar roles and relationships of Cinderella and the stepmother, Snow White and the evil queen, and Sleeping Beauty and the wicked fairy godmother.)

Remind the children that in their original stories they are to create characters, plots and settings. The characters can be people, animals, inanimate objects such as shoes, articles of clothing, pieces of furniture, stones, or plants. Emphasize that the characters and plots are not to be those of the familiar fairy tales because they have already been used by other authors. This is an ideal enrichment activity following units of stories about fairy tales in the Ginn 360 readers.

Moods and Emotions

Pick out some sentences from a story which indicate such emotions as excitement, anger, and sadness. Ask pupils to name the character involved in each sentence and tell how the character felt at the time. Let students pretend to be the different characters, reading each sentence to illustrate the particular character's mood and feelings.

Skim a Unit

Ask the group to skim a unit of stories recently read to find any problems the main characters encountered and to tell how these problems were solved. The children might also include a few statements concerning how they would have handled each of the problems themselves.

Character Feelings

On individual cards, write a selection of words that indicate mood and feelings. Distribute the cards to the group. Next, read aloud an incident from a story or unit of stories. (One sentence may be all that is necessary to illustrate an emotion.) A correct response is made when a pupil holds up the word which most accurately describes how the character or characters felt at the time of the incident.

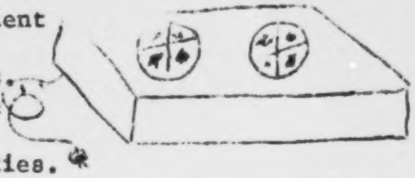
Instant-Reaction Book Reports

To avoid over-structured book reports, children can be encouraged to record their instant reactions to books they read. A child who has difficulty writing can tell the teacher what he thinks about a book. The teacher, acting as scribe, writes his comments on an index card. Other children may write their own reactions.

A third grader's instant reaction will illustrate.

> "I read Straight Hair, Curly Hair (Crowell, 1966) and I liked it because I never knew anything about hair and I was amazed to find out all the things you can do with hair and I did them. And I know why my hair is curly, not straight, now."

Tape-Recording Story Endings



Tape-recording story endings is an excellent way of developing comprehension skill in drawing conclusions and making inferences. Poor readers are often handicapped in the usual comprehension-skill-developing activities, which are beyond their abilities. However, through the use of this tape activity, the visual-decoding problem is eliminated, and separate comprehension skills may be developed.

Story segments prepared for this tape may come from a variety of sources:

1. Original story segments created by the teacher and the pupils.
2. Short selections obtained from classroom material: texts, library books, soft-covered books from book clubs, magazine

and newspaper articles.
3. Workbook or other stories used in reading comprehension activities.

After collecting the story segments, tape them, omitting the concluding portion of the story. Motivation to complete the story will be heightened if the taped story terminates with an exciting or suspenseful incident.

Pupils may respond to the unfinished story in two ways:
1. Capable pupils may complete the story in written form.
2. Pupils might record their version of the story's ending directly on the tape. (You may wish to make constructive comments on the concluding portion of the tape so that pupils will receive feedback on their work.)

The following story segment is offered as a guide for the selection and creation of additional stories for a tape activity:

> Tom wondered why he had never paid attention to the old house before. After all, he passed it every day on the way to and from school. Perhaps it was because of the way it looked in the dim light of dusk. Now that winter was approaching, it was almost dark when walked home from school.
>
> It was an interesting old house. The porch stood high off the ground, and the old mansard roof towered above the second-story windows. The house had fancy wood trim all over the place. Tom was surprised to find himself walking down the cracked sidewalk which led to the wide porch steps. "How strange," thought Tom, "There's a letter sticking out of the mailbox. But no one has lived here for years!" Tom could picture the interested faces of his friends at school the next day when he showed them the old letter he has found! As Tom reached up to the mailbox, he . . . . .

Follow-up Activity: The class may wish to select its favorite conclusion for each story and retain all of the stories in a permanent collection. These could also become part of a taped collection of stories used for free-time listening.

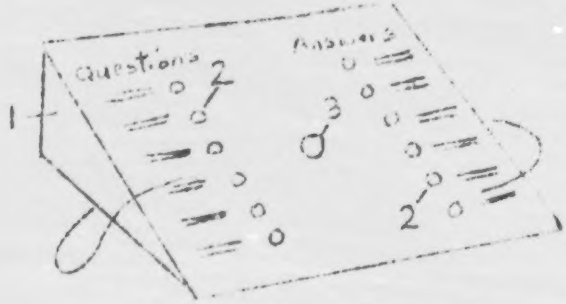
The Electrical Questioner

In connection with the study of literature, a teacher may be interested in making an electrical questioner, such as the one shown. This device uses cards, each of which contains questions on the left and answers (in scrambled sequence) on the right. Next to each question and each answer is a terminal with which electric contact is made by means of a wire. When a pupil tries to answer a question, he touches the question terminal with one wire and the answer terminal with another. If he touches the correct answer, an electric light bulb goes on.

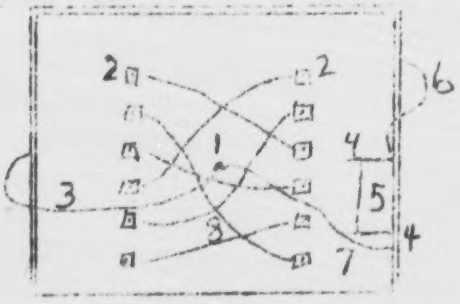
The terminals may be made of copper fasteners, stove bolts, or any other conducting material. Each "question" terminal is connected, in back of the board, to one "answer" terminal by means of insulated copper wire. Also behind the board is a flashlight battery to which are connected two lengths of copper wire long enough to reach all the terminals on the front of the board. One of these wires is connected through the circuit of the light bulb, which is mounted on the front of the board. When one wire is touched to a "question" terminal and the other to the correct "answer" terminal, the wire which connects the terminals behind the board completes the circuit and the light goes on.

The building of the questioner can be an interesting and profitable activity. Pupils can plan the construction details, discuss the choice of materials, solve problems as they arise in the construction, and learn to work together efficiently.

Once completed, the questioner may be used for author-title identification, for answering questions encountered in the specific skills activities of literature (main ideas, specific details, character identification), supplying missing rhyming words in familiar poems, and identifying works of literature from brief synopses of plots. The preparation of question cards requires much skill, but the results will prove to be worth the efforts.

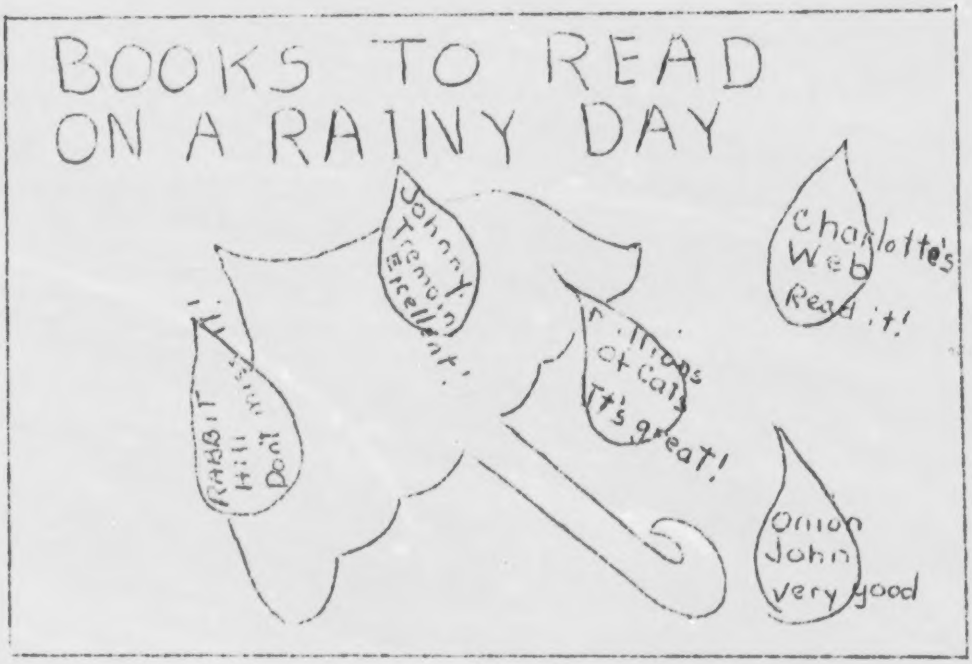


Front view: The questioner uses cards that have the questions on the left and the answers on the right, but the answers do not correspond in sequence to the questions. 1. wedge-shaped side board; 2. terminal made of stove bolt or copper fastener; 3. flashlight bulb.



Rear view: Behind the board, each "question" terminal is connected to an "answer" terminal. 1. socket for flashlight bulb; 2. ends of terminals; 3. wire that reaches from flashlight bulb to front of board for contact with terminal; 4. copper strips for holding flashlight battery; 5. flashlight battery; 6. wire that reaches from flashlight battery to front of board for contact with terminal; 7. wire from battery to light bulb; 8. wire connecting pairs of terminals.

Books To Read On A Rainy Day


BOOKS TO READ ON A RAINY DAY
Johnny Tremain Excellent!
RABBIT Hill Don't miss it!
Millions of Cats It's great!
Charlotte's Web Read it!
Onion John very good

One child's enjoyment of reading a book or story can be a stimulus for another child to want to read the same book. This display is planned for a small bulletin board, easel, or even a wall poster.

When a child reads a book that really pleases him, he can put the name of the book and the author on this "special" display board. Personal comments such as "It's great," "Don't miss this one," "Boy, what a story," or "It made my skin crawl!" should be accepted by the teacher and attached to the book title. An illustration by the child recommending the book might also be included on the board.

The title of the board can be changed to fit the season or the mood of the book. Others might be:

Scary Books for Brave Readers
Just Like Us
Hi-Ho Cowboy
Bound to Make You Laugh

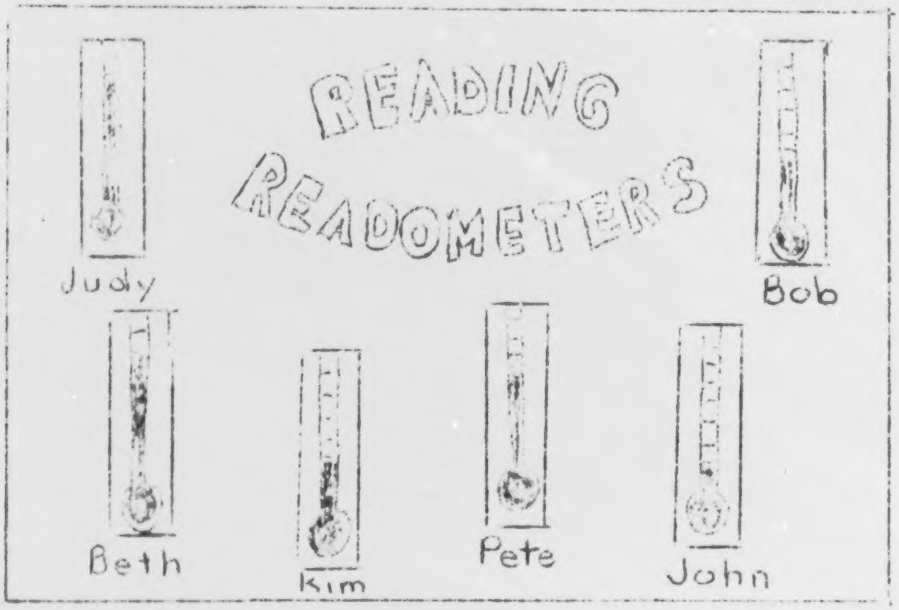
Students can also suggest titles appropriate to individual or group interests.

Reading Readometers

Here is a way to display individual children's free reading records. Each child can make his own readometer from white construction paper, with squares marked off at regular intervals. As he finishes reading, the name of the book can be added on the meter.

The bulletin board concept can apply to other types of achievement. It can be used to keep track of new sight words learned. Each square should represent five or more words. It might also be used to record the number of rhyming words developed by each child. Phonograms, such as at, in, an, ip, ig, and ake, could be used in making rhyming words. Blends or single initial consonants might be used for initial substitutions.

Try this board in February with a blue background, white lettering and readometers, and red markings.



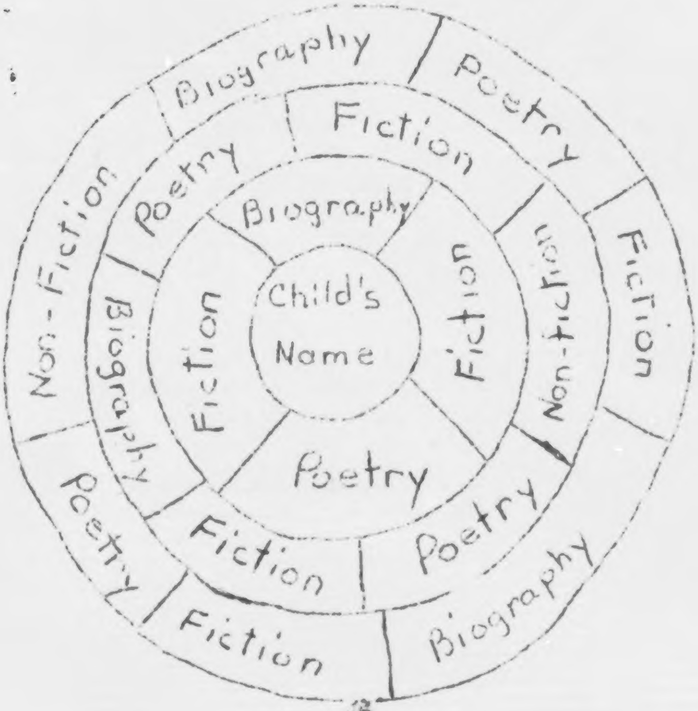
Following are two suggestions for keeping a record of books and types of books read.

1.

WHAT HAVE YOU READ?

Date Started	Title of Book	Author	Date Finished	Comment

2. Every time a fiction book is completed, color a fiction space red. Color non-fiction green. Color biography blue. Color a book of poetry yellow. Keep a list of the book titles on the back of your paper. Write a sentence telling what you liked or did not like about the book.


Biography
Poetry
Fiction
Poetry
Biography
Fiction
Child's Name
Fiction
Non-fiction
Fiction
Non-Fiction
Biography
Poetry
Poetry
Fiction
Poetry
Biography
Fiction

Poetry

Poetry has been a vital part of the life of man since the beginning of his awareness of himself as a thinking, feeling individual. Through the ages, poetry has been one of the means by which man has expressed his beliefs, his hopes and fears, and his love or hate. Unfortunately, in the setting of a modern, technologically-minded society, poetry has been neglected in the schools. After the child leaves the primary grades, his interest and appreciation of poetry seem to wane. It is essential, therefore, that ways be explored to revive his interest in poetry as he grows and matures in this world full of tensions.

The ideas on the following pages suggested by James A. Smith, Creative Teaching of Reading and Literature, will help to set conditions for the creative teaching of poetry. Through creative teaching the child will become involved with poetry and make it a vital and growing part of his literary repertoire.

Suggestions for poetry:

1. Create special moods by reading such poems as these to the children:
   "The Song of Hiawatha" (with drum beats)
   "The Bells" (Edgar Allan Poe) (with bell)
   "Gerald McBoing-Boing" (With "boings" and other sounds suggested by the story).

2. Read action poems and then have the children create sounds or actions to go with them:
   "Jack-Be-Nimble," while some children jump the candlestick.
   "The Midnight Ride of Paul Revere," while children make the clip-clop noise of the horse in rhythm to the reading.
   "The Highwayman," (Alfred Noyes) with accompanying hoof beats or music.

3. Look for "swinging poems." Do the action suggested by the poem as in:
   "The Swing" (R.L. Stevenson)
   "Polly Put the Kettle On"
   "A Swing Song" (William Allingham)

4. Collect "noisy" poems and weave the noises into the poem.
   Some good ones are:
   "Taxis" (Rachel Field)
   "Chicago" (Carl Sandburg)
   "The Duel" (Eugene Field)
   "Frolic" (G.W. Russell)
   "Motor Cars" (Rowena Bastin Bennett)

5. Collect "hopping" poems and hop to them:
   "The Frog" (Hilaire Belloc)
   "Ladybird, Ladybird" (Vachel Linsday)
   "This is the Way the Ladies Ride" (nursery rhyme)

6. Collect "quiet" poems and read them to soft music:
   "The Little House" (Christopher Morley)
   "Hiding" (Dorothy Aldis)
   "Hush-a-Bye Lady from Hush-a-Bye Street" (Eugene Field)
   "Antique Shop" (Carl Carmer)

7. Collect "swaying" poems and sway to their rhythm:
   "Who Has Seen the Wind" (Christina Rossetti)
   "Daffodils" (William Wordsworth)
   "Wynken, Blynken and Nod" (Eugene Field)
   "Sweet and Low" (Alfred Tennyson)
   "Slumber Song" (Louis V. Ledoux)

8. Collect "walking" poems and walk to them:
   "The Little Turtle" (Vachel Lindsay)
   "Twinkle, Twinkle Little Star"
   "The Rock-a-bye Lady" (Eugene Field)
   "Goblin Feet" (J.R.R. Tolkien)
   "Marching Song" (Robert Louis Stevenson)

9. Find a mood picture and place it on the bulletin board. Under it place a placecard saying "What poems tell how these people feel?" or "What poems describe the feeling of this picture?" Help children find appropriate poems by providing books of collections of children's poems.

10. Some poems lend themselves especially well to dramatization, such as:
    "The Pied Piper of Hamelin" (Robert Browning)
    "A Tragic Story" (Albert Von Chamisso)
    "Casey at the Bat" (Ernest Laurence Taylor)
    "Concord Hymn" (Ralph Waldo Emerson)

11. Some poems lend themselves especially well to pantomime:
    "In School Days" (John Greenleaf Whittier)
    "The Village Blacksmith" (H.W. Longfellow)
    "The Blind Men and the Elephant" (John Godfrey Saxe)
    "Abou Ben Adhem" (Leigh Hunt)
    "Evening at the Farm" (John Townsend Trowbridge)

12. Poems especially suited for shadow plays are these:
"The Elf and the Dormouse" (Oliver Herford)
"The Night Before Christmas" (Clement Moore)
"The Courtship of Miles Standish" (H. W. Longfellow)
"The Owl and the Pussycat" (Edward Lear)

13. Some poems are especially suited for group action and/or dramatics, such as:
"The Merry-go-Round" (Dorothy Baruch)
"Fog" (Carl Sandburg)
"Riding in an Airplane" (Dorothy Baruch)
"Tugs" (James S. Tippett)
"Riding in a Motor Boat" (Dorothy Baruch)
"The Little Jumping Girls" (Kate Greenway)

14. Fingerplays provide a good way to introduce poems.

15. Collect unusual pictures and put them on the bulletin board. Encourage children to find poems that describe the pictures.

16. Find many pictures for one poem and make a bulletin board display of them. An example of a good poem to use for the activity is Joyce Kilmer's "Trees."

17. Read poetry while children fingerpaint or paint pictures.

18. Scrapbook collections of poetry can be encouraged. Collect poems under various headings and enter them in the class scrapbook. Examples:
Holiday Poems
    "Birthdays" (Marchette Chute)
    "At the Seaside" (Robert Louis Stevenson)
    "Thanksgiving Day" (Lydia Maria Child)
    "Christmas Bells" (Henry W. Longfellow)

Fun Poems
    "Mr. Nobody" (Robert Louis Stevenson)
    "The Owl and the Pussycat" (Edward Lear)
    "Eletelephony" (Laura E. Richards)
    "The Purple Cow" (Gelett Burgess)

Taste Poems
    "Pop Corn Song" (Nancy Burd Turner)
    "The King of Hearts" (nursery rhyme)
    "Animal Crackers" (Christopher Morley)
    "The Ice Cream Man" (Rachel Field)
    "The Sugar Plum Tree" (Eugene Field)

Animal Poems
"The Rabbit" (Edith King)
"The Little Turtle" (Vachel Lindsay)
"Choosing a Kitten" (author unknown)
"My Dog" (Marchette Chute)
"The Tiger" (William Blake)

Poems of Adventure
"The China"(Leroy Jackson)
"The Wonderful World" (William Brighty Rands)
"It Is Not Far" (Sara Teasdale)
"A Vagabond Son" (Bliss Carman)

19. Make Collections of poetry for people. Examples:
Poems for Mother
"Mother" (Theresa Helburn)
"Cradle Hymn" (Martin Luther)
"The Vinegar Man" (author unknown)
"The Rock-a-bye Lady" (Eugene Field)
"When Mother Reads Aloud" (Theresa Helburn)
"Her Words" (Anna Hempstead Branch)

Poems for Father
"Daddy Fell Into the Pond" (Alfred Noyes)
"Automobile Mechanics" (Dorothy Baruch)
"The Thinker" (Berton Braley)
"Chicago" (Carl Sandburg)
"In Flanders Fields" (John McCrae)
"Sea Fever" (John Masefield)

Poems for Baby
"The Baby" (George Mac Donald)
"Infant Song" (William Blake)
"A Baby's Feet" (Algernon Charles Swinburne)
"Little" (Dorothy Aldis)
"Slippery" (Carl Sandburg)
"Cradle Song" (Sarogini Naidar)
"Slumber Song" (Louis V. Ledoux)

Poems for Sister
"Skating" (H. Asquith)
"Sisters" (Eleanor Farjeon)
"Little Orphant Annie" (James Whitcomb Riley)
"In School Days" (James Whitcomb Riley)
"Our Silly Little Sister" (Dorothy Aldis)
"The Lost Doll" (Charles Kingsley)
"The Playhouse Key" (Rachel Field)

Poems for Brother
"The Rum Tum Tugger" (T.S. Eliot)
"A Feller I Know" (Mary Austin)
"Big Brother" (Elizabeth Madox Roberts)

"The Quarrel" (Eleanor Farjeon)
"The Fishing Pole" (Carolyn Davies)
"A Good Play" (Robert Louis Stevenson)
"Mr. Nobody" (Robert Louis Stevenson)
"Little Brother's Secret" (Katherine Mansfield)
"My Dog" (Marchette Chute)

20. Combine the reading of poems with the humming or soft singing of music, such as:
"The Landing of the Pilgrims" with "The Doxology"
"The 23rd Psalsm" with the "The Battle Hymn of the Republic"
Excerpts from "Snowbound" with "Jingle Bells"
Reading of the Christmas Story with "Silent Night."[6]

Similes and Metaphors

Similes and metaphors are forms of figurative language that, when clearly understood, enhance children's enjoyment of poems, essays, and stories. These figures almost always convey graphic images of sight, sound, touch, or taste.

Long before youngsters are familiar with the terms simile and metaphor, most of them have heard--and used--such expressed or implied comparisons. Mother's cake is described as light as a feather, a child is asked to be as quiet as a mouse. Children's literature, too, provides plenty of examples:

As round as an apple, as deep as a cup,
And all the king's horses can't fill it up.
(Mother Goose)

White Sheep on a Blue Hill
White sheep, white sheep,
On a blue hill
When the wind stops
You all stand still.
When the wind blows
You walk away slow.
White sheep, white sheep,
Where do you go?
(Unknown)

Children enjoy making such comparisons, too, and some brief periods devoted to making similes and metaphors have values for reading and creative writing. Teachers can start pupils out with comparisons to be completed: The building was as high as . . . .

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[6] James A. Smith, Creative Teaching of Reading and Literature, (Boston: Allyn and Bacon, Inc., 1967), pp. 248-254.

Or children might start with a single adjective, such as quick, and try to create more vivid comparisons than the ones that may come first to mind--for example, "quick as a shiver" rather than "quick as a flash."

In talking with pupils about figures of speech in the poems and stories they read and write, teachers will want to point out that many of the comparisons we hear and use in ordinary conversation have lost their image-making quality, that poets and other writers strive to find fresh new comparisons.

Poetry

Suggest a poem be written about a small but joyful (or frightening, or challenging) event of that day. Some examples:

1. Caterpillar in the corridor
2. Special item of food at the cafeteria
3. Heavy fog of the morning

Drama

Let's Play a Role

Use role-playing to enrich pupil's sensitivity and ability to recognize character traits, moods, or emotions encountered in their reading. Divide the children into groups. Let each group dramatize a situation from a story in which one (or more0 of the following character traits or emotions is portrayed. Encourage children to consult a dictionary for the meanings of unfamiliar words.

Character Traits	Moods or Emotions
determination	happiness
fairness	disappointment
honesty	annoyance
loyalty	excitement
courage	anger
friendliness	joy
selfishness	silliness
resourcefulness	sadness

Dramatic Play

The child pretends that it is a hot day and he is trying many ways to cool off.

The child pretends that he is walking on hot sand, in mud, on gravel and in water.

It is winter. The child pretends to make a snowman.

The child shows how many different ways he might eat an orange.

The child pretends that he is an astronaut landing on the moon.

The child pretends that he is trying to explain to his parents why he got into a fight at school.

The child pretends that he comes home from school on a hot day. He pours a glass of lemonade from a pitcher, tastes it. It is sour. He sweetens it and finishes drinking the lemonade.

The child pretends he is a book salesman. He tries to sell the story of his choice to the class by describing its strong points.

Recording One's Voice

The child makes a recording of his voice as he reads selected passages. He plays the recording back to discover how to carry well to an unseen audience. He should study the quality of his voice and the phrasing used in the reading, which should have been practiced for the occasion.

Hats Off To You

Echo Play

The Wind and the Sun

This is about an argument. Who won?

Wind: I'm very strong. I can blow things around.

Sun: You are not as strong as I am.

Wind: Oh, I'm not? See how hard I can blow. OO-OO-OO.

Sun: That's just a lot of blowing. You don't fool me.

Wind: I'll prove it to you. See this man coming down the road?

Sun: Yes, I see him. He has on a heavy coat.

Wind: I'm strong enough to make him take off the coat. Watch me.

Sun: All right, I'm watching. I am sure that I can make him remove the coat by shining on him.

Wind: I'm blowing as hard as I can but the man is putting on another coat!

Sun: Now, I'll take my turn. I'll shine down on him. See, he is taking off his coat. Blowing hard does not always work, does it?

The Ant and the Grasshopper

The ant and the grasshopper are outdoors late in the summer. The ant is gathering food.

Grasshopper: What a fine summer day!

Ant: It's a good day to get some work done.

Grasshopper: No, I think it's a good day for play.

Ant: You had better get ready for the time when it is cold.

Grasshopper: Oh, come and jump and hop with me. There is plenty of time to get ready for winter.

Ant: Here is some good food. I'll get it in my house.

Grasshopper: My, it's fun to jump over the grass.

Ant: It's fun to get your work done, too. The cold wind has started to blow.

Grasshopper: I'll hop and jump some more. There's still time.

Ant: I don't think so. It is going to snow pretty soon.

Grasshopper: Who cares about the snow?

Ant: I do. I'm going in my warm house and eat the food I have gathered.

Grasshopper: Oh, it *is* cold. Why didn't I listen to you? I am hungry and the snow has covered all the food.

Ant: You see, I was right. Get ready for the winter before it comes.

Activities Based on the Newspaper

Comic Strips

The child will remove the dialogue from a comic strip and scramble the sentences; he will then see if he can match the sequences of speech with the right characters; or he will cut each frame of a comic strip and reassemble the strip to tell a different story.

Headlines

The child will cut words from headlines; make his own sentences and stories from the word ; see how many different parts of speech he can find; locate examples of new or strange words i.e., zither; and make a collage of words to explain a picture from the newspaper.

TV Commercials

Children might write their book reports in the form of TV commercials. Students must persuade the audience to buy or not buy each book, giving specific reasons for so doing. As a variation on this activity, make a cutout television screen from a large cardboard box. Children then prepare commercials to "sell" books that they have enjoyed. They might also create jokes and riddles related to material read.

Behind the Lines

The classified section of the newspaper offers ideas for themes that children can develop creatively. Take the advertisement: Buyer wanted for wedding veil; Venetian lace; never worn, $20. What can the children make of that? The children will want to try.

Tales from Headlines

To help young writers start up the creative machinery, give them headlines cut from newspaper stories. After they have written their own stories, show them the real story behind headlines.

Join Me

Repetition of phrases, words, and sounds contributes to a child's enjoyment of a story and is an invitation for him to join the story telling or reading. Wanda Gag's Millions of Cats is an example of a story children like that invites them to chime in on certain repetitive phrases.

Specific sound words also enhance story enjoyment, such as a zipper zipping, a motor roaring, a cow mooing, and a horse clopping. The children will usually form a chorus with the teacher to produce the sound effects.

Children's Interests in Literature

Authorities are agreed that the study of literature is successful only within a well-planned program which provides for the child's maturity, interests, and impressions gathered from everyday living. Obviously, each child brings to the classroom his own particular interests and ability, and the wise teacher will not lose sight of this fact. A sensitive teacher will draw upon this individuality to establish guidelines for a program of literature.

A well-planned program of literature is based on a gradual spiral of difficulty which makes provisions for the pre-reader, the primary reader and the intermediate reader. Activities in literature, therefore, must be chosen for their suitability to each stage of development through which the child passes.

Prereading activities involve extensive use of simple stories and poems with uncomplicated, boldly-colored illustrations of familiar objects, animals, and people. Further, the pictures tell a story so that the young child can "re-read" the story or poem himself by looking at the pictures. A natural outgrowth of repeated experiences with picture stories and poems will be the vocalization of the familiar phrases or punch lines. Thus the child becomes actively involved with literature and begins to develop appreciation for it.

As the child matures, his appetite for further literary exposure grows. He will express his wishes to explore more complicated stories and poems to which he can relate. The primary reader will view selections of poetry and prose more critically.

He will express himself in terms of liking or disliking a particular work, and in many cases will justify his reasons for liking or disliking. He will begin to use literature independently and to display selectivity as he is able to identify special areas of interest. He will discuss stories and poems with his peers, and through discussions will discern opinions which may differ from his own.

The primary reader will discover the power and beauty of literature and become increasingly sensitive to it.

By the time the child reaches the intermediate grades, his interest will have broadened because he has experienced more of the world in which he lives. His tastes will turn toward informational books which will help to satisfy and encourage his curiosity. He will search out books and poems about children of other lands and other parts of his country. History and biographies of famous historical figures become popular subjects with him. The intermediate reader will continue to enjoy fanciful and imaginative selections in a more sophisticated context. He will be delighted by the underlying humor which can be found in some tall tales, folklore, and legends. His growing maturity is evident as he selects reading material with a fast-moving plot. Mysteries and adventure stories hold an immense appeal for him. Due to his increasing self-awareness of the struggle of life itself, he will want to read (and need to read) stories and poems which reflect problems encountered by people like himself.

To assist the teacher in providing the diversity of subject matter necessary to satisfy the requirements of the literature program, the following booklists are included in this guide. They should by no means be interpreted as required reading at each level, nor should they be considered as complete lists. The lists should be updated regularly after the readability and suitability of newly-published selections has been determined.

The Basic Reading List
Kindergarten Through Grade Three

The basic reading list which follows was compiled by a committee of teachers from the State of Wisconsin as an activity of the Wisconsin Language Arts Curriculum Project, Robert C. Pooley, Director.[7]

Title	Illustrator	Publisher
The Real Mother Goose	Blanche Fisher Wright	Rand McNally
Mother Goose	Tasha Tudor	Walck
The Tall Book of Mother Goose	Rojankovsky	Harper
Ring O'Roses	L. Leslie Brooke	Warne

The majority of poems listed below can be found in these two anthologies:

Silver Pennies--compiled by Blanche Jennings Thompson
Time for Poetry--compiled by May Hill Arbuthnot

Author	Title
Stevenson, Robert L.	"The Swing"
________	"My Shadow"
________	"The Friendly Cow"
Brooke, L. Leslie	"Johnny Crow's Garden"
Rossetti, Christina	"Who Has Seen the Wind"
Field, Rachel	"Doorbells"
Bacmeister, Rhoda	"Galoshes"
Baruch, Dorothy	"The Merry-Go-Round"
Aldis, Dorothy	"Hiding"
________	"Little"
Lear, Edward	"The Owl and the Pussy Cat"
Milne, A. A.	"Sneezles"
________	"Politeness"
Anonymous	"The Secret"
Roberts, Elizabeth Maddox	"Firefly"
________	"The Worm"
Follen, Eliza Lee	"The Three Little Kittens"
Fyleman, Rose	"The Birthday Child"
Chute, Marchette	"Drinking Fountain"
Moore, Clement	"The Night Before Christmas" (Suggested editions)
Grosset	Illustrated by Leonard Weisgard
Houghton Mifflin	Illustrated by Jessie Wilcox Smith
Lippincott	Illustrated by Arthur Rackham
Winston	Illustrated by Everett Shinn
Stevenson, Robert L.	"Time to Rise"
Rossetti, Christina	"What is Pink?"
Field, Rachel	"The Animal Store"

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[7] Permission for inclusion in guide approved by David R. Jamieson, Director, Publication Services, June 1975.

Field, Rachel	"Roads
Field, Eugene	"The Duel"
Milne, A. A.	"Puppy and I"
	"Missing"
________	
Fyleman, Rose	"Mice"
Stevenson, Robert L.	"The Wind"
Rossetti, Christina	"Boats Sail on the Rivers"
Field, Rachel	"Taxis"
De la Mare, Walter	"Someone"
Aldis, Dorothy	"Snow"
Teasdale, Sara	"April"
Kilmer, Joyce	"Easter"
Field, Eugene	"Why Do Bells of Christmas Ring"
Menotti, Gian-Carlo	"Amahl and the Night Visitors"
Milne, A.A.	"Market Square"
	"If I Were A King"
(French Carol)	"The Friendly Beasts"
Turner, Nancy Byrd	"The Little Road"
Stevenson, Robert L.	"The Land of Story Books"
	"Windy Nights"
Field, Rachel	"The Visitor"
	"City Rain"
De la Mare, Walter	"Silver"
Wynne, Annette	"Indian Children"
Teasdale, Sara	"The Falling Star"
Farjeon, Eleanor	"The Night Will Never Stay"
Kilmer, Joyce	"Trees"
Sandburg, Carl	"Primer Lesson"
E-Yeh-Shure	"Beauty"
Milne, A.A.	"Spring Morning"
	"The King's Breakfast"
Blake, William	"The Lamb"
Sarett, Lew	"Four Little Foxes"
Bible	"Twenty-Third Psalm" (in poetry)
Frost, Robert	"The Runaway"
Fyleman, Rose	"The Goblin" (French)

Picture Stories

Author	Title	Publisher
Gag, Wanda	Millions of Cats	Coward-McCann, 1928
Lenski, Lois	The Little Auto	Walck, 1934
Burton, Virginia Lee	Mike Mulligan and His Steam Shovel	Houghton, 1939
Tresselt, Alvin	White Snow, Bright Snow	Lothrop, 1947
Potter, Beatrix	The Tale of Peter Rabbit	Warne, 1904
Eichenberg, Fritz	Dancing in the Moon	Harcourt, 1956
McCloskey, Robert	Make Way for Ducklings	Viking, 1941
Gramatky, Hardie	Little Toot	Putnam, 1939
Flack, Marjorie	Ask Mr. Bear	Macmillan, 1932
________	Wait for William	Houghton, 1935

Udry, Janice May	A Tree is Nice	Harper, 1956
Sendak, Maurice	Where the Wild Things Are	Harper, 1963
Piper, Watty	Little Engine That Could	Platt, 1954
Ardizzone, Edward	Little Tim and the Brave Sea Captain	Walck, 1955
Petersham, Maud & Miska	The Box with Red Wheels	Macmillan, 1949
Ward, Lynd	The Biggest Bear	Houghton, 1952
Berg, Jean, ed.	Little Red Hen	Follett, 1963
Flack, Marjorie	The Story About Ping	Viking, 1933
Geisel, Theodore Seuss (Dr. Seuss)	And To Think That I Saw It On Mulberry Street	Vanguard, 1937
Milne, A. A.	Winnie-the-Pooh	Dutton, 1961
Anglund, Joan Walsh	A Friend Is Someone Who Likes You	Harcourt, 1958
Burton, Virginia Lee	The Little House	Houghton. 1942
Milne, A. A.	The House at Pooh Corner	Dutton, 1961
Lindman, Maj	Snipp, Snapp, Snurr and the Red Shoes	Whitman, 1936
Leaf, Munro	The Story of Ferdinand	Viking, 1936
Lattimore, Eleanor	Little Fear	Harcourt, 1931
In Grimm's Fairy Tales	Brementown Musicians	Macmillan, 1963
Buff, Conrad and Mary	Dash and Dart	Viking, 1942
McCloskey, Robert	Blueberries for Sal	Viking, 1948
Bemelmans, Ludwig	Madeline	Viking, 1939
Clark, Margery (pseud.)	The Poppy Seed Cakes	Doubleday, 1951
Yashima, Taro	Crow Boy	Viking, 1955
Lawson, Robert	Rabbit Hill	Viking, 1944
De Angeli, Marguerite	Yonie Wondernose	Doubleday, 1944
Henry, Marguerite	Justin Morgan Had A Horse	Rand McNally, 1954
Williams, Margery	Velveteen Rabbit	Doubleday, 1958
Dalgliesh, Alice	The Bears on Hemlock Mountain	Scribner, 1952
Politi, Leo	Song of the Swallows	Scribner, 1949
________	Little Leo	Scribner, 1951
Clark, Ann Nolan	In My Mother's House	Viking, 1941
Buff, Mary and Conrad	Dancing Cloud	Viking, 1957
Bishop, Claire Huchet	Five Chinese Brothers	Coward-McCann, 1938
Saint-Exupery, Antoine	The Little Prince	Reynal & Hitchcock, 1943
Reyner, Becky	My Mother is the Most Beautiful Woman in the World	Lothrop, 1945
Wilder, Laura Ingalls	Little House in the Big Woods	Harper, 1953
McCloskey, Robert	Homer Price	Viking, 1943
Thurber, James	Many Moons	Harcourt, 1943
White, E. B.	Charlotte's Web	Harper, 1952
Carroll, Lewis	Alice's Adventures in Wonderland	Macmillan, 1963

Folk Tales

Brooks, L. Leslie	The Story of the Three Bears (In The Golden Goose Book)	Warne, n.d.

Brooks, L. Leslie	The Story of the Three Little Pigs (In The Golden Goose Book)	Warne, n.d.
Brown, Marcia	Three Billy Goats Gruff	Harcourt, 1957
Hutchinson, Veronica	The Little Red Hen and the Grain of Wheat (In Chimney Corner Stories)	Putnam, 1925
Nestrick, N., ed.	Gingerbread Boy	Platt, 1961
Benstead, Vivienne	Chicken Little (Henny-Penny)	Golden Press, 1960
Grimm Bros.	Sleeping Beauty	Harcourt, 1959
________	Shoemaker and the Elves	Scribner, 1960
Aesop	The Hare and the Tortoise	McGraw, 1962
Anderson, Hans C.	The Ugly Duckling	Macmillan, 1963
Brown, Marcia	Cinderella	Scribner, 1954
Harris, Joel C.	Uncle Remus: His Songs and Sayings	Appleton, n.d.
Chappel, Warren (Grimm Bros. author)	Hansel and Gretel	Knopf, 1944
Collodi, Carlo	Pinocchio	Golden Press, 1963
Baum, Frank	The Wizard of Oz	Grosset, 1956
Brown, Marcia, ed.	Dick Whittington and His Cat	Scribner, 1950
Brown, Marcia	Stone Soup	Scribner, 1947
Saxe, John	The Blind Men and the Elephant	McGraw, 1963
Anderson, Hans C.	The Emperor's New Clothes	Houghton, 1962

Bible Stories

Petersham, Maud & Miska (Illustrators)	The Christ Child	Doubleday, 1931
Jones, Jessie, ed.	Small Rain	Viking, 1943
Barnhart, Nancy (arranger and illustrator)	Moses and the Bulrushes (In The Lord Is My Shepherd)	Scribner, 1949
Petersham, Maud & Miska (Illustrators)	Joseph and His Brothers	Macmillan, 1958
Barnhart, Nancy (arranger and illustrator)	David and Goliath	Scribner, 1949
De Angell, Marguerite* (arranger and illustrator)	The Old Testament	Doubleday, 1960

* The De Angeli book also contains Moses and the Bulrushes and David and Goliath.

Picture Stories

Minarik, Elsie	The Little Bear's Visit	Harper, 1961
Lenski, Lois	Papa Small	Walck, 1951
Beskow, Elsa	Pelle's New Suit	Harper, 1925
Field, Rachel	Prayer for a Child	Macmillan, 1944
Brunhoff, Jean de	The Story of Babar	Random, 1933
Brown, Margaret Wise	The Runaway Bunny	Harper, 1942

Fatio, Louise	The Happy Lion	McGraw, 1954
Flack, Marjorie	Angus and the Ducks	Doubleday, 1939
Rey, Hans	Curious George Rides a Bike	Houghton, 1952
Krauss, Ruth	The Growing Story	Harper, 1947
Slobodkin, Louise	The Friendly Animals	Vanguard, 1944
McCloskey, Robert	One Morning in Maine	Viking, 1952
Dennis, Wesley	Flip	Viking, 1942
Langstaff, John	Over in the Meadow	Harcourt, 1957
Udry, Janice May	Moon Jumpers	Harper, 1959
Credle, Ellis	Down, Down the Mountain	Nelson, 1934
Geisel, Theodore Seuss	The 500 Hats of Bartholomew Cubbins	Vanguard, 1938
Swayne, Sam and Zoa	Great-Grandfather in the Honey Tree	Viking, 1949
Bemelmans, Ludwig	Madelin's Rescue	Viking, 1953
Gannett, Ruth	My Father's Dragon	Random House,1948
Ets, Marie Hall	Play With Me	Viking, 1955
Politi, Leo	Juanita	Scribner, 1948
Howell, Virginia	Who Likes the Dark?	Lothrop, 1945
Duvoisin, Roger	Petunia	Knopf, 1950
Lenski, Lois	Cowboy Small	Walck, 1949
Newberry, Clare	Marshmallow	Harper, 1942
Brown, Margaret Wise	The Golden Egg Book	Golden Press,1947
Welch, Jean-Louise	The Animals Came First	Walck, 1963
MacDonald, Golden	The Little Island	Doubleday,1946
Jones, Jessie O.	This Is the Way	Viking, 1951
Anderson, Clarence	Billy and Blaze	Macmillan, 1962
D'Aulaire, Ingri & Edgar	Ola	Doubleday,1939
Beim, Jerrold	The Smallest Boy in the Class	Morrow, 1949
Beim, Lorraine & Jerrod	Two is a Team	Harcourt, 1945
Cooney, Barbara	Chanticleer and the Fox	Crowell, 1958
Klein, Leomore	Runaway John	Knopf, 1963
Buckley, Helen	My Sister and I	Lothrop, 1963
Zolotow, Charlotte	A Tiger Called Thomas	Lothrop, 1963
Francoise, A.	What Time Is It, Jeanne-Marie?	Scribner, 1963
Brown, Margaret Wise	The Little Fir Tree	Crowell, 1954
Hanson, E. Kenneth	Little Star	Augsburg, 1960
Labastida, N. Ets. & A.	Nine Days to Christmas	Viking, 1959
Dolbier, Maurice	Horten's Christmas Secret	Little, 1951
Adshead, Gladys	Brownie, It's Christmas	Walck, 1955
Tudor, Tasha	Becky's Christmas	Viking, 1961
Godden, Rumer	The Story of Holly and Ivy	Viking, 1958
Bianco, Pamela	The Valentine Party	Lippincott,1955
Bright, Robert	Georgie	Doubleday, 1959
Dalgliesh, Alice	The Thanksgiving Story	Scribner, 1954
Milhous, Katherine	The Egg Tree	Scribner, 1950
Monsell, Helen	Paddy's Christmas	Knopf, 1942
Beatty, Hetty	Little Owl Indian	Houghton, 1951
Buff, Mary & Conrad	Dancing Cloud	Viking, 1957
Hader, Berta & Elmer	The Mighty Hunter	Macmillan, 1943

Wiese, Kurt	Fish in the Air	Viking, 1948
Morrow, Elizabeth	The Painted Pig	Knopf, 1942
Hader, Berta & Elmer	The Big Snow	Macmillan, 1948
McCloskey, Robert	Lentil	Viking,1941
Tarry, Ellen & Marie Ets.	My Dog Rinty	Viking, 1946
Davis, Lavinia	Badger and the Fox	Doubleday, 1947
D'Aulaire, Ingri & Edgar	Benjamin Franklin	Doubleday, 1950
________	Abraham Lincoln	Doubleday, 1957
________	Pocahontas	Doubleday, 1949
________	Columbus	Doubleday, 1955
________	Leif the Lucky	Doubleday, 1951
Alden, Raymond	Why the Chimes Rang	Bobbs, 1954
Foster, Doris	Tell Me, Mr. Owl	Lothrop, 1957
Grahame, Kenneth	Reluctant Dragon	Holiday, 1953
Bailey, Carolyn	Miss Hickory	Viking, 1946
Field, Rachel	Hitty, Her First Hundred Years	Macmillan, 1929
Norton, Mary	The Borrowers	Dent, 1956
Burton, Virginia	Katy and the Big Snow	Houghton, 1943
Brown, Margaret Wise	Wheel on the School	Lippincott, 1954
D'Aulaire, Ingri & Edgar	Buffalo Bill	Doubleday, 1952
Travers, Pamela L.	Mary Poppins	Harcourt, 1934
Atwater, Richard & Florence	Mr. Popper's Penguins	Little, 1938
Sawyer, Ruth	Journey Cake, Ho!	Viking, 1953

Poetry Collections

Arbuthnot, May Hill	Time for Poetry	Scott-Foresman, 1961
Ferris, Helen	Favorite Poems, Old and New	Doubleday, n.d.
Lear, Edward	Book of Nonsense	Random, 1959
Milne, A. A.	Now We Are Six	Dutton, 1961
________	When We Were Very Young	Dutton, 1961
Rasmussen, Carrie	Poems for Playtime	Expression, 1942
Richards, Laure E.	Tirra-Lirra	Little, 1955
Stevenson, Robert L.	Child's Garden of Verses	Dutton, n.d.
Thompson, Blanch Jennings	Silver Pennies	Macmillan, 1928
________	More Silver Pennies	Macmillan, 1939

Grade Four Through Grade Six

Understanding of Human Relationships

Author	Title	Publisher
Cleary, Beverly	Henry Huggins	Morrow, 1950
Wilder, Laura Ingalls	Little House in the Big Woods	Harper, 1953
Estes, Eleanor	The Middle Moffat	Harcourt, 1942
L'Engle, Madeline	Meet the Austins	Vanguard, 1960
Dalgliesh, Alice	The Courage of Sarah Noble	Scribner, 1954
Sperry, Armstrong	Call It Courage	Macmillan, 1940
Edmonds, Walter	The Matchlock Gun	Dodd, 1941
Seredy, Kate	The Good Master	Viking, 1935
Estes, Eleanor	The Hundred Dresses	Harcourt, 1944

Soaring on the Imaginative Wings of Fantasy

White, E. B.	Charlotte's Web	Harper, 1953
Norton, Mary	The Borrowers	Harcourt, 1953
O'Dell, Scott	Island of the Blue Dolphins	Houghton, 1960
Grahame, Kenneth	Wind in the Willows	Scribner, 1933

Literature that Springs from the People

Sellew, Catherine F.	Adventures with the Gods	Little, 1945
Buff, Mary and Conrad	The Apple and the Arrow	Houghton, 1951
Lang, Andrew, trans.	Ali Baba and the Forty Thieves (In Arabian Nights)	McKay, 1946
________	Sinbad the Sailor (In Arabian Nights)	McKay, 1946
Jacobs, Joseph, ed.	Dick Whittington and His Cat (In English Fairy Tales)	Putnam, 1904
Ruskin, John	King of the Golden River	Watts, 1959
Anderson, Hans Christian	The Little Mermaid	Platt, 1963
Hunt, Irene	Across Five Aprils	Harcourt, 1964
Courlander, Harold & Herzog	The Cow-Tail Switch and Other West African Stories	Holt, 1947
Guillot, Rene	Grishka and the Bear	Criterion, 1959
Hunt, Mabel Leigh	Better Known as Johnny Appleseed	Lippincott,1950
Leodhas, Sorche Nic	Ghosts Go Haunting	Holt, 1965
Forbes, Esther	America's Paul Revere	Houghton, 1946
Courlander, Harold	The Piece of Fire	Harcourt, 1964

Friends in Nature

Kipling, Rudyard	How Mowgli Entered the Wolf Pack (In Jungle Book)	Doubleday, 1936
Martignoni, M. E. ed.	The Illustrated Treasury of Children's Literature	Crosset, 1955
Boston, Lucy	A Stranger at Green Knowe	Harcourt, 1961

Kipling, Rudyard	How the Camel Got His Hump (In Just-So Stories)	Doubleday, 1952
George, John and Jean	Vision, the Mink	Dutton, 1949
Henry, Marguerite	King of the Wind	Rand McNally,1948
Mowat, Farley	Owls in the Family	Little, 1962
North, Sterling	Rascal	Dutton, 1963

Man and the Infinite

Fitch, Florence M.	One God, the Way We Worship Him	Lothrop, 1944
Barnhart, Nancy	The Lord Is My Shepherd	Scribner, 1949

Understanding Cultures: Other Times and Other Places

Holling, Holling Clancy	Paddle to the Sea	Houghton, 1941
Brink, Carol Ryrie	Caddie Woodlawn	Macmillan, 1935
Fritz, Jean	The Cabin Faced West	Coward, 1958
Krumgold, Joseph	And Now Miguel	Crowell, 1953
Clark, Ann Nolan	Secret of the Andes	Viking, 1952
Baumann, Hans	The World of the Pharaohs	Pantheon, 1960
Spyri, Johanna	Heidi	Grosset & Dunlap, 1945
Van Stockum, Hilda	The Cottage at Bantry Bay	Viking, 1938
Gallant, Kathryn	The Flute Player of Beppu	Coward, 1960

Understanding Through Laughter

MacGregor, Ellen	Miss Pickerell Goes to Mars	McGraw, 1951
Stong, Phil	Honk: The Moose	Dodd, 1935
Butterworth, Oliver	The Enormous Egg	Little. 1956
Lofting, Hugh	The Story of Doctor Dolittle	Lippincott, 1920
Felton, Harold W.	New Tall Tales of Pecos Bill	Prentice-Hall, 1958
Lawson, Robert	Ben and Me	Little, 1939
McCloskey, Robert	Homer Price	Viking, 1943
Ciardi, John	The King Who Saved Himself from Being Saved	Lippincott, 1965

Understanding Ourselves Through the Lives of Others

D'Aulaire, Ingri & Edgar P.	Buffalo Bill	Doubleday, 1952
Holbrook, Stewart	America's Ethan Allen	Houghton, 1949
Peare, Catherine Owens	Mary McLeod Bethune	Vanguard, 1951

Poems To Help Young Spirits Soar

Hunt, Leigh	"Abou Ben Adhem"	Golden Treasury of Poetry (L. Untermeyer)

Millay, Edna St. Vincent	"Afternoon on a Hill"	Time for Poetry (M.H. Arbuthnot) Scott, 1961
Wilson, Jr.	"Casey's Revenge"	Favorite Poems of Old and New (H. Ferris) Doubleday, 1967
Silverstein, Shelly	"The Clam"	The Birds & the Beasts Were There (W. Cole) World, 1963
Bennett, Henry Holcombe	"The Flag Goes By"	Time for Poetry
Sandburg, Carl	"The Fog"	Wind Song (C. Sandburg's Poems) Harcourt, 1960
Behn, Harry	"Halloween"	Time for Poetry
Fyleman, Rose	"Have You Seen the Fairies"	Time for Poetry
Dickinson, Emily	"I Never Saw a Moor"	Time for Poetry
Riley, James Whitcomb	"Little Orphan Annie"	Time for Poetry
Scott, Sir Walter	"My Native Land"	Let's Say Poetry Together (C. Rasmussen) Burgess, 1963
Rasmussen, Carrie	"Our Astronauts"	Let's Say Poetry Together
Browning, Robert	"Pied Piper of Hamelin"	Time for Poetry
Masefield, John	"Sea Fever"	Time for Poetry
Field, Rachel	"Something Told the Wild Geese"	Time for Poetry
Frost, Robert	"Stopping by Woods"	Time for Poetry
Stevenson, Robert Louis	"Where Go the Boats"	Time for Poetry
Ciardi, John	"Halloween"	Time for Poetry
Morley, Christopher	"Smells"	Read Together Poems Poems (Brown & Heltman) Harper, 1961

Collateral Reading List
Grade Four Through Grade Six

Understanding of Human Relationships

Angelo, Valenti	The Bells of Bleecker Street	Viking, 1949
Batchelor, Julie	A Cap for Mul Chand (India)	Harcourt, 1950
Cleary, Beverly	Emily's Runaway Imagination	Morrow, 1961
Buchardt, Nellie	Project Cat	Watts, 1966
Church, Beverly	Five Boys in a Cave (Wisconsin)	John Day, 1951
Hoff, Carol	Johnny Texas	Follett, 1953
Sharp, Edith	Nkwala	Little, 1958
Lenski, Lois	Cotton in my Sack	Lippincott, 1949
———	Strawberry Girl	Lippincott, 1945

Taylor, Sydney	All-of-a-Kind Family Uptown	Follett, 1958

Soaring on the Imaginative Wings of Fantasy

Baily, Carolyn	Miss Hickory	Viking, 1956
DuBois, William P.	The Giant	Viking, 1956
Dickens, Charles	The Magic Fishbone	Vanguard, 1953
Travers, Pamela	Mary Poppins	Harcourt, 1934
Boston, L. M.	Children of Greene Knowe	Harcourt, 1955
Cameron, Eleanor	Stowaway to the Mushroom Planet	Little, 1956

Literature that Springs from the People

Gaer, Joseph	The Adventures of Rama (Indian)	Little, 1954
McAlpine, Helen and Wm.	Japanese Tales and Legends	Walck, 1959
Benson, Sally	Stories of the Gods and Heroes	Dial, 1940
Carlson, Natalie	Alphonse,That Bearded One	Harcourt, 1954
Rounds, Glen	Ol'Paul, the Mighty Logger	Holiday, 1949
Leach, Maria	Rainbow Book of American Folk Tales and Legends	World, 1958
MacGregor, Ellen	Miss Pickerell and the Geiger Counter	Whittlesey House, 1953
Malcolmson, Anne & Del McCormick, Jr.	Mister Stormalong	Houghton Mifflin, 1952
Merrill, Jean	Superlative Horse	W.R. Scott, 1961
Sherlock, Phillip M.	Anansi, the Spiderman	Crowell, 1954
Shura, Mary F.	Simple Spickett	Knopf, 1960
Uchida, Yoshiko	The Magic Listening Cap: More Folk Tales from Japan	Harcourt, 1955

Friends in Nature

Gall, Alice & Fleming Crew	Ringtail	Walck, 1933
Gates, Doris	My Brother Mike	Viking, 1948
Henry, Marguerite	Misty of Chincoteague	Rand McNally,1947
Kjelgaard, Jim	Boomerang Hunter	Holiday House,1960
Seton,Ernest Thompson	Lobo, the King of Curumpaw (Wild Animals I Have Known)	Scribner, 1926
Burnford, Sheila	Incredible Journey	Little, 1961
Estes, Eleanor	Ginger Pye	Harcourt, 1951
George, Jean	My Side of the Mountain	Dutton, 1959
Salten, Felix	Bambi	Grosset, 1931

Bible Stories: Man and the Infinite

Petersham, Maud & Miska	Stories from the Old Testament	Doubleday,1931
________	The Christ Child	Doubleday, 1955

Hosford, Dorothy G.	Thunder of the Gods	Holt, 1952
Galdone, Paul (illustrator)	Shadrach, Meshack and Abednego (Bible : from the Book of Daniel)	McGraw,1965

Understanding Cultures: Other Times and Other Places

Arora, Shirley Lease	What Then, Raman ? (India)	Follett, 1960
Benary-Isbert, Margot	The Ark (Germany)	Harcourt, 1953
________	Rowman Farm (Germany)	Harcourt, 1953
Bishop, Claire	Twenty and Ten (France)	Viking, 1952
Carlson, Natalie Savage	A Brother for the Orphelines (France)	Harper, 1959
DeJong, Meindert	The House of Sixty Fathers (China)	Harper, 1956
________	The Wheel on the School (Holland)	Harper, 1954
Garst, Doris Shannon	The Golden Bird (Mexico)	Houghton Mifflin, 1956
Guillot, Rene	Grishka and the Bear (Siberia)	Criterion, 1960
Miers, Earl	Billy Yank and Johnny Reb: How They Fought and Made Up	Rand McNally,1959
Shippen, Katherin Binney	Leif Erickson, First Voyages to America	Harper, 1951
Wheeler, Opal	Edward McDowell and His Cabin in the Pines	Dutton, 1940
Yates, Elizabeth	Amos Fortune, Free Man	Dutton, 1950
Van Stockum, Hilda	Winged Watchman	Farrar, 1962
Clark, Ann Nolan	Blue Canyon Horse	Viking, 1954
________	Little Navajo Bluebird	Viking, 1943
De Angeli, Marguirite	Door in the Wall	Doubleday, 1915
Dodge, Mary Mapes	Hans Brinker	Doubleday, 1956
Enright, Elizabeth	Thimble Summer (Wisconsin)	Holt, 1938
Kalnay, Francis	Chucaro, Wild Pony of the Pampa	Harcourt, 1957
Dalgliesh, Alice	Ride on the Wind	Scribner, 1956
Fritz, Jean	Cabin Faced West	Coward, 1958
Neville, Emily	It's Like This, Cat	Harper, 1963
Sauer, Julia L.	Fog Magic	Viking, 1943
Shannon, Monica	Dobry	Viking, 1934
Speare, Elizabeth G.	Witch of Blackbird Pond	Houghton Mifflin 1958

Understanding Through Laughter

Atwater, Richard	Mr. Popper's Penguins	Little, 1938
Felton, Harold W.	Bowleg Bill, Sea-Going Cow-puncher	Prentice-Hall,1957
Cleary, Beverly	Ribsy	Morrow, 1964
Selden, George	The Cricket in Times Square	Farrar, 1960
Travers, P.L.	Mary Poppins, and Mary Poppins Comes Back	Harcourt, 1963

Pyle, Howard	Otto of the Silver Hand	Scribner, 1903
Judson, Clara Ingram	Thomas Jefferson: Champion of the People	Follett, 1952
Norton, Mary	The Borrowers Aloft	Harcourt, 1959

Biography

Commager, Henry Steele	America's Robert E. Lee	Houghton Mifflin 1951
Bulla, Clyde	John Billington, Friend of Squanto	Crowell, 1956
Graham, Alberta	LaFayette, Friend of America	Abingdon, 1952
Daugherty, Charles M.	Benjamin Franklin	Prentice-Hall,1965
Gurke, Leo	Tom Paine: Freedom's Apostle	Crowell, 1957
McNeer, May	America's Mark Twain	Houghton, 1962
McNeer, M. & Lynd Ward	Martin Luther	Abingdon, 1953
Means, Florence	Carver's George: A Biography of George Washington Carver	Houghton Mifflin, 1952

Poems to Help Young Spirits Soar

Frost, Robert	"The Pasture"	This Singing World (L. Untermeyer) Harcourt, 1926
Hughan, Wallace Jessie	"Where the Wood Thrush Calls"	This Singing Worl
Hovey, Richard	"The Sea Gypsey"	This Singing World
Nathan, Robert	"Dunkirk"	100 Story Poems (E. M. Parker Crowell, 1951
Cary, Phoebe	"Leak in the Dike"	100 Story Poems
Lieberman, Elias	"I Am An American	Favorite Poems Old and New (H. Ferris) Doubleday, 1957
Carroll, Lewis	"Father William"	This Singing World
Kipling, Rudyard	"The Ballad of West"	This Singing World
Longfellow, Henry W.	"Childhood of Hiawatha"	Anthology of Children's Literature (M. H. Arbuthnot) Scott, 1961
Dickinson, Emily	"A Bird Came Down the Walk"	Under the Tent of the Sky (J. E. Brewton) Macmillan, 1937
Sandburg, Carl	"Theme in Yellow"	My Poetry Book (J. T. Huffard, et. al) Winston, 1934
Riley, James Whitcomb	"The Raggedy Man"	One Hundred Best Poems for Boys and Girls (M. Barrows) Whitman, 1930

Narrative Poems

Turner, Nancy Byrd	"Lincoln"	Time for Poetry (M.H. Arbuthnot) Scott, 1961
Lindsay, Vachel	"Johnny Appleseed"	Favorite Poems Old and New (H. Ferris) Doubleday, 1957
Longfellow, Henry W.	"Paul Revere's Ride"	Time for Poetry
Thayer, Ernest L.	"Casey at the Bat"	Favorite Poems Old and New

An Additional Booklist [8]

Books About the Earth

The Earth Is Your Spaceship by Julius Schwartz
On this trip you will learn about the moon, gravity, and how the earth moves and spins.

Natural Wonders of the World by Robert Stock
Can you name thirteen natural wonders in the world? This book describes the Sahara Desert, the Greenland Icecap, the Giant's Causeway, and ten others.

Deep-Sea World: The Story of Oceanography by Charles I. Coombs
Modern explorers are discovering the life of the little-known ocean depths. Many photographs help the reader share their adventures.

Books About Man and Beast

Foxes in the Woodshed by Lilo Hess
A family of red foxes is observed and photographed from the time three pups are born until they achieve full growth.

The Book of Ponies by Suzanne Wilding
Did you know that there are twelve breeds of ponies, each slightly different in appearance? Each kind of pony also has its special abilities and uses. Sketches and paintings show the ponies in their natural surroundings.

Animal Astronauts: They Opened the Way to the Stars by Clyde R. Bergwin and William T. Coleman.
Monkeys, dogs, and bears have played a part in medical space research. This book tells of those experiments.

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[8] Margaret Early, and others. *Reading to Learn* (New York: Harcourt, Brace and World, Inc., 1970).

Books About Communication

The Magic of Words by Arthur Alexander
Here is a simple book about something we use every day--language. Many kinds of communication, including small messages with big meanings, are discussed.

All About Language by Mario Pei
What is language, exactly? When men in the Canary Islands whistle messages to each other, are they using language? How do Boy Scouts talk at an International Jamboree? This book is full of information and ideas.

The First Book of News by Samuel and Beryl Epstein
News is printed, spoken, tapped out on telegraph keys, photographed, relayed by satellite--in fact, communicated in every way possible. Read all about it here.

Books About Building America

To Be a Pioneer by Paul C. Burns and Ruth Hines
Did pioneers work all the time? No. They went to school and to church and they played games and sports. Pioneer life also included activities like dipping candles, making a milking stool, and piecing a quilt.

The Negro Cowboys by Philip Durham and Everett L. Jones
Ride along the cattle trails, through the snowy mountain passes, and into the great West with some of the men who paved the way for America to grow. Maps and photographs.

Land of the Free by Enid Meadowcroft
This book recounts the important events in our country's growth from the voyages of Columbus to the founding of the United Nations.

Books About Venturing into Space

What Makes a Plane Fly? by Scott Corbett
The story of aircraft from gliders to jets is told in this book. There are many excellent diagrams.

Discovering Aerospace by James Pacinio
Traveling in space began with balloons. Today man is planning space stations. This book tells that story.

Consult with your librarian for additional books under these and other headings.

The list of records which follows was compiled by a committee of teachers working with the Wisconsin Language Arts Curriculum Project, Robert C. Pooley, Director.[9]

Records

Following are several good sources of recordings of stories and poems:

Weston Woods (recording company), Weston, Connecticut
PBP 101
Millions of Cats
Mike Mulligan and His Steam Shovel
Make Way for Ducklings
and others

PBP 102
Stone Soup
Georgie
The Story of Ping
and others

PBP 103
Lentil
and others

PBP 104
Little Toot
The Biggest Bear
and others

PBP 105
Curious George Rides a Bike
The Five Chinese Brothers
and others

PBP 106
"Johnny Crow's Garden"
White Snow, Bright Snow
and others

PBP 107
A Tree is Nice
Chanticleer and the Fox
and others

PBP 108
Madeline's Rescue
The Little Island
The Big Snow
and others

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[9] op. cit., p. 19.

Educational Record Sales
  Amahl and the Night Visitors, opera by Gian-Carlo Menotti
  Just-So Stories, by Rudyard Kipling

Children's Caedmon Classics
  Just-So Stories and other Kipling Tales
  Tales of Hans Christian Andersen
  The Adventures of Pinocchio

Films and filmstrips available from Educational Resource Center, Mary Peake Annex

16 mm Films
Films without dialogue:

0178	Hunter and the Forest
1697	Little Mariner

16 mm Films
Fairy Tales, Fables, Folklore

1987	Aesops Fables
0097	Country Mouse and City Mouse
0454	The Cuckoo Clock that Wouldn't
2245	Giants Come in Different Sizes
0145	Goldilocks and the Three Bears
0437	Hansel and Gretel'
1698	Johnny Appleseed
0546	Johnny Appleseed: Folklore or Fact
0438	The Legend of the Pied Piper
0459	The Lion and the Mouse
0222	Little Black Lamb
0223	Little Engine That Could
0224	Little Red Hen
0225	Little Red Riding Hood
0226	Little Rooster Who Made the Sun Rise
0482	The Loon's Necklace
0259	Mother Goose Stories
0461	North Wind and the Sun
0271	Old Women and Her Pig
0464	Rumpelstiltskin
1815	Shoemaker and the Elves
1914	Sleeping Beauty
0354	Story of King Midas
0465	Three Little Pigs
0379	The Ugly Duckling

Filmstrips

5713	Hansel and Gretel
6271	Man Without a Country
6772	Our Children's Heritage Series (with records)
6710	American Folktales
6642	Classic Fairytales
6638	Tales of Jiminy Cricket
5448	Squanto and the First Thanksgiving

Filmstrips Correlating Music and Literature

5714	The Nutcracker
5715	Peter and the Wolf
5716	Sleeping Beauty
5720	William Tell

Aids in Selecting Children's Literature

Anthologies of Children's Literature:

Arbuthnot, May Hill. *Children and Books*, Scott, Foresman and Co., 1957.

________. *The Arbuthnot Anthology*, Scott, Foresman and Co., 1971.

Huber, Miriam Blanton. *Story and Verse for Children*, Macmillan Co., 1965.

Huck, Charlotte S. and Doris Young Kuhn, *Children's Literature in the Elementary School, 2nd ed*. Holt, Rinehart and Winston, 1968.

Johnson, Edna, Carrie E. Scott, and Evelyn R. Sickels. *Anthology of Children's Literature*, Houghton Mifflin, 1959.

Larrick, Nancy. *A Teacher's Guide to Children's Books*, Charles E. Merrill Books, Inc., 1963.

Lists Published by Professional Organizations and Publishers:

The Children's Catalogue
H. W. Wilson Company
950 University Ave.
New York, N.Y.

Subject Index to Books for Primary Grades

Subject Index to Books for Intermediate Grades

Subject Index to Poetry for Children and Young People

Subject and Title Index to Short Stories for Children

Basic Book Collection for Elementary School Librarians
The American Library Association
50 East Huron Street
Chicago, Illinois

Associations Which Publish Booklists:

The American Library Association
50 East Huron Street
Chicago, Illinois

Association for Childhood Education International
3615 Wisconsin Ave. N.W.
Washington, D.C. 20016

Child Study Association
9 East 89th Street
New York, N.Y. 10028

Reports and Reviews:

Childhood Education Magazine	Association for Childhood Education International 3615 Wisconsin Ave., N.W. Washington, D.C. 20016
The Horn Book	Horn Book Inc. 585 Boylston Street Boston, Mass. 12006
Parents' Magazine	Parents Institute, Inc. 52 Vanderbilt Ave. New York, N.Y. 10017
Bulletin of Children's Books Center	University of Chicago Press Chicago, Illinois
School Library Journal	R.R. Bowker Co. 62 West 45th Street New York, N.Y. 10036

Magazines (with approximate grade level for interest and suitability)

Child Life (K-5)	Child Life, Inc. 1110 Waterway Blvd. Indianapolis, Indiana
Ideals (K-8)	Ideals Milwaukee, Wisconsin
American Girl (5-8)	The Girl Scouts of the U.S.A. 830 Third Ave. New York, N.Y.
Boys' Life (5-8)	The Boy Scouts of America New Brunswick, New Jersey
Calling All Girls (4-8)	Better Reading Foundation, Inc. 52 Vanderbilt Ave. New York, N.Y.
Highlights for Children (1-6)	Highlights for Children, Inc. 2300 W Fifth Ave. Columbus, Ohio
Humpty Dumpty's Magazine (1-3)	Better Reading Foundation, Inc. 52 Vanderbilt Ave. New York, N.Y.
Jack and Jill	Curtis Publishing Co. Independence Square Philadelphia, Pennsylvania

Book Clubs (with approximate age groups for interest and suitability):

Arrow Book Club (9-11)	33 West 42nd Street New York, N.Y. 10036
Catholic Children's Book Club (6-16)	260 Summit Ave. St. Paul, Minnesota
Catholic Youth Book Club (9-15)	Garden City, N.Y.
Junior Literary Guild (5-16)	177 Park Ave. New York, N. Y. 10017
Parents' Magazine Book Club for Beginning Readers (8-11)	52 Vanderbilt Ave. New York, N.Y. 10017
Weekly Reader Children's Book Club (5-12)	Education Center 1250 Fairwood Ave. Columbus, Ohio 43216
Young People's Book Club (8-13)	Spencer Press, Inc. 153 North Michigan Ave. Chicago, Illinois 60601
Young Readers of America (9-14) (Division of Book-of-the-Month Club)	345 Hudson Street New York, N.Y. 10014
Young Folks Book Club (5-12)	1078 St. John's Place Brooklyn, N.Y. 10013[10]

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[10] Harry A. Greene and Walter T. Petty, Developing Language Skills in the Elementary Schools, (5th ed. Boston: Allyn and Bacon, Inc., 1967), pp. 454-456.

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Literature

Audio-Visual Catalog: City of Hampton Schools, 6th ed. Hampton, Virginia: Educational Resource Center, 1974.

Cooper, Lee Ann and J. David Cooper. Reading Bulletin Boards. Dansville, New York: The Instructor Publications, Inc., 1971.

Crisculo, Nicholas P. 137 Activities for Reading Enrichment. Dansville, New York: The Instructor Publications, Inc.,1975.

Early, Margaret et. al. Reading to Learn. New York: Harcourt, Brace and World, Inc., 1970.

Editors of Teacher. A Fingertip File of 201 Teaching Ideas. Teacher. Greenwich, Conn., 1973.

Greene, Harry A. and Walter T. Petty. Developing Skills in the Elementary Schools. Boston: Allyn and Bacon, Inc., 1967.

________. Helping Children Explore the Author's Craft. Glenview, Illinois: Scott, Foresman and Co., 1967.

Odland, Norine. Teaching Literature in the Elementary School. Champaign, Illinois. NCTE/ERIC, July 1969.

Pooley, Robert C. et. al. English Language Arts in Wisconsin. Madison, Wisconsin: Department of Public Instruction of the State of Wisconsin, 1967.

Sciara, Frank J. and Richard B. Walter. Reading Activities with the Tape Recorder. Dansville, New York: The Instructor Publications, Inc., 1973.

Smith, James A. Creative Teaching of Reading and Literature in the Elementary School. Boston: Allyn and Bacon, Inc., 1967.

Smith, Rodney P. Jr. Creativity in the English Program. Champaign, Illinois: NCTE/ERIC, Aprill, 1970.

Spache, George D. and Evelyn B. Spache. Reading in the Elementary School. Boston: Allyn and Bacon, Inc., 1973.

________. The Newberry Program. Tound Ridge, New York: F. Sunburst Communication.

The Promise of English: Distinguished Lectures. Champaign, Illinois; NCTE, 1970.

Trauger, Wilmark. Language Arts in Elementary Schools. New York: McGraw Hill Book Co., 1963.

Written Expression

The counterpart to oral expression is written expression. Effective writing is one of the most complex tasks that the child learns to perform. He comes to school with several years prior experience in oral expression. His first experiences with written expression occur normally at school. His writing begins as an outgrowth of his oral experiences--teacher and pupil recording of observations and ideas--and develops to include all types of writing. There are many factors which influence the process and many skills which must be mastered. Ideas, organization, sentence structure, punctuation, capitalization, usage, spelling, handwriting, proofreading, evaluation, and knowledge of forms are all involved.

Written expression can be divided into two major types: practical writing and creative writing. These types are not separate and distinct; they differ primarily in purpose. In practical, or functional, writing the first objective is clear communication. In creative writing the first objective is self-expression.

Practical Writing

Practical, or functional, writing includes, for example, reports, letters, summaries, captions, minutes, records, messages, announcements, outlines, descriptions, diaries, reviews, articles and filling in forms. Teachers are responsible for helping children learn to write acceptably. Children can be motivated to write. They must have a genuine purpose resulting from interest and experience. Oral discussion is an important factor and should be used frequently to stimulate, clarify, and motivate. A strong reading program can also be a source of motivation by providing vocabulary, intoducing ideas and ways of expressing ideas, and challenging the child to use different forms. Children who are encouraged to write, whose classroom environment fosters writing, will go beyond the assigned writing activities.

There are conventions of writing such as the mechanics, the matters of form and appearance, the agreed-upon customs for putting language symbols on paper, that must be taught. "The major concern in teaching children to communicate through writing is always content, but children should be made aware from the time they first start to write that communication may well be lost without attention to spelling, punctuation, capitalization, penmanship, margins, paragraphing, etc. Good habits, established early,will stand them in good stead for the rest of their lives."[1]

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[1] Walter T. Petty, Dorothy C. Petty and Marjoria F. Becking. Experiences in Language. (Boston: Allyn and Bacon, Inc., 1973), p. 191.

Evaluating the practical writing program can show what has or has not been learned and can aid in future teaching. " A teacher's evaluation should be an ongoing act. It should be a constant questioning and reflecting process. Anytime children are writing, or anytime their writing products are looked at, evaluation of the program should be considered."[2]

Evaluation of specific writing skills and products must be made in terms of purpose. Teacher-pupil checklists may be made and used. Self-evaluation sheets may be prepared by individual students or by the group. The reason for any evaluation is to teach the child to write better. The positive approach is the best in marking papers. The "red" pencil to indicate errors should be used sparingly. The teacher's written comments are an important tool in evaluation of the child's product.

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[2] Harry A. Greene and Walter A. Petty. Developing Language Skills in the Elementary Schools. (5th ed.; Boston: Allyn and Bacon Inc., 1975), p. 313.

Practical Writing

Objectives

The child will:

1. Choose writing as a means of expressing his ideas, his thoughts, and his own experiences.

2. Participate in various experiences in self-expression such as oral storytelling, oral expression of experiences, and dramatizations prior to writing.

3. Apply the conventional mechanics of written expression in the many varied day-by-day functional activities.

4. Be morivated by an attractive classroom, rich in materials.

5. Have many opportunities for writing in many subject areas and in many forms.

6. Develop writing skills in special langauge situations such as letter writing, outlining, and reporting.

7. Expand and organize ideas clearly.

8. Prepare final draft in legible form.

9. Proofread his work.

10. Be guided in evaluating his writing in terms of the skills he has mastered.

Activities

Announcements and Notices

The child looks for notices, signs and labels in stores, along the streets and highways, and in school. Rewriting those which have errors or lack clarity can be fun and a learning experience.

Book Reviews

Instead of writing the traditional book report, the child writes a review. This should be a teaser, a reaction by the reader, and not a dull account of "what happened." This activity is particularly good for the upper grades. The child can go to the library and become familiar with reviews such as those found in Elementary English and The Horn Book.

Capitalization

The teacher will record short selections on tape that the child may listen to and copy. (Interesting facts can be found in almanacs, fact books, and other resources that would appeal to the child.)

Capitalization

CAPITAL CAPERS

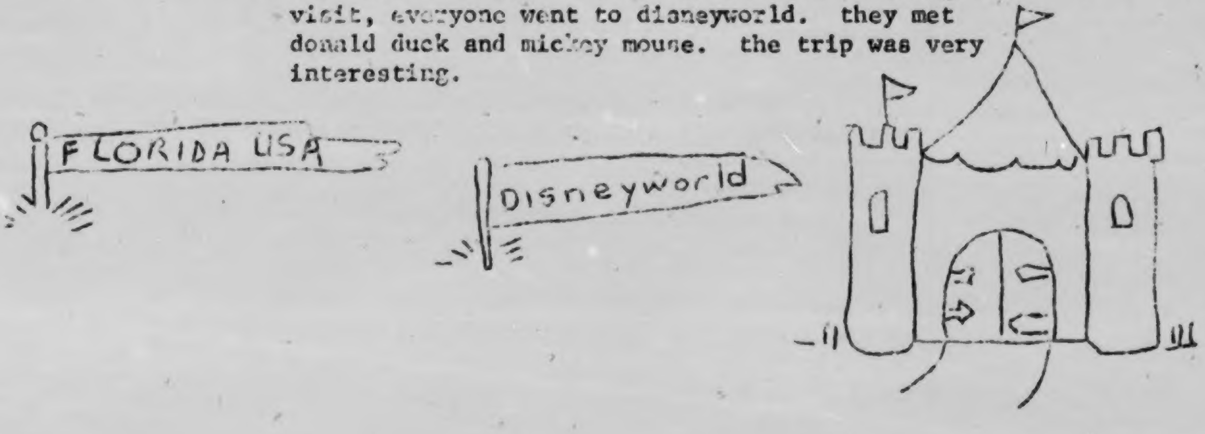
The teacher may put a selection on the chalkboard which the child is to copy and write correctly.
Example:
Write the following story correctly. Don't forget to use capital letters for days, months, and holidays.

sue and scott are writing a story about holidays. Their favorite holidays are christmas and halloween. they also enjoy thanksgiving which is always celebrated on the last thursday in november.

CAPITAL IDEAS

Directions for the child: Write the paragraph correctly. Remember to use capital letters to begin sentences, names of people, places and titles like Mr.

mr. smith went to visit his aunt mrs. jones. she lives in florida with her son bill during the visit, everyone went to disneyworld. they met donald duck and mickey mouse. the trip was very interesting.



CAPITAL CHECK-UP

Directions for the child: Write the sentences correctly. Don't forget to use capitals for important words in titles of books.

1. we are reading charlie and the chocolate factory.
2. do you live in california?
3. my house is on spring street.
4. dr. and mrs. williams are here.
5. my favorite month is july.
6. have you seen snow white?

Footnoting

The student should use reference materials regularly. In giving credit to his sources, he should use a standard form for footnotes. Illustrated below is a standard form.

Form of Footnote for a Book

The following is the order of the information to be included in a footnote for a book:

a. Author's name (first name first)
b. Title (underlined)
c. Edition (only if other than first)
d. Place of publication, publisher, and date of publication
e. Volume (only if applicable)
f. Page or pages cited in full numbers (with p. or pp. before numbers.)

Sample Footnote

[1] James A. Smith. Creative Teaching of the Language Arts in the Elementary School. (2nd. ed.; Boston: Allyn and Bacon, Inc., 1973), p. 272.

Form of Footnote for an Encyclopedia Article

The following is the order of the information to be included in a footnote involving an encyclopedia:

a. Author's name (if article is signed)
b. Title of article (in quotation marks)
c. Title of encyclopedia (underlined)
d. Edition
e. Volume number
f. Page number (without p. or pp.)

Sample Footnote

[3] William Chapman, "Football in the United States," Encyclopedia Americana (1951), XI, 459.

Note the following things about spacing and punctuation:

a. Indent three (3) spaces for first line.
b. Raise numeral.
c. Begin second line at margin.
d. Use periods, colons, commas, quotation marks, and parentheses in the exact places as found in the samples.

Letter Writing

Numerous opportunities for letter writing occur naturally in the classroom if the students are involved in a variety of activities. The teacher should be alert to these occasions and should give students experience in all types of letter writing. Some of the letters children may write are as follows:

Invitations:
- To friends or parents to visit the classroom.
- To another class or school to come to a play day.
- To the principal or supervisor to observe an activity.

Replies:
- Of acceptance to an invitation from another class or a parent.
- Of regret at not being able to come to a program.

Sympathy:
- To a sick classmate or teacher.
- To a teacher or family of a classmate after a death or accident.

Greetings:
- To the principal, teachers, and classmates on birthdays or holidays.
- To various friends on special occasions.

Friendly Letters and Postcards:
  To children in another classroom or school.
  To a former classmate.
  To last year's teacher.
  To a student in another country.

Thank-you Notes:
  To someone for talking to the class.
  To friends and relatives for presents at Christmas.
  To another class for the use of some books or to a parent for the loan of materials.
  To the principal for some special favor.

Requests:
  To a company or individual for information.
  To a shopkeeper for materials.
  To someone for permission to visit his business or home.
  To the principal for permission to take a trip.
  To the school custodian for doing some task in the room.
  To the lunchroom cook for a special item on the menu.

Orders:
  To a business for class supplies.
  For a magazine subscription.

Applications:
  For a position on the school paper.
  For a job in the school office.
  For summer work or after-school jobs.
  For membership in a club.

Complaints:
  About an article in a newspaper.
  About a practice on the playground.[1]

There are certain mechanical facts which contribute to good letter writing. One way of teaching the parts, purpose, placement, punctuation and capitalization of a letter is to use the diagram below. It could be made into a chart or a bulletin board.

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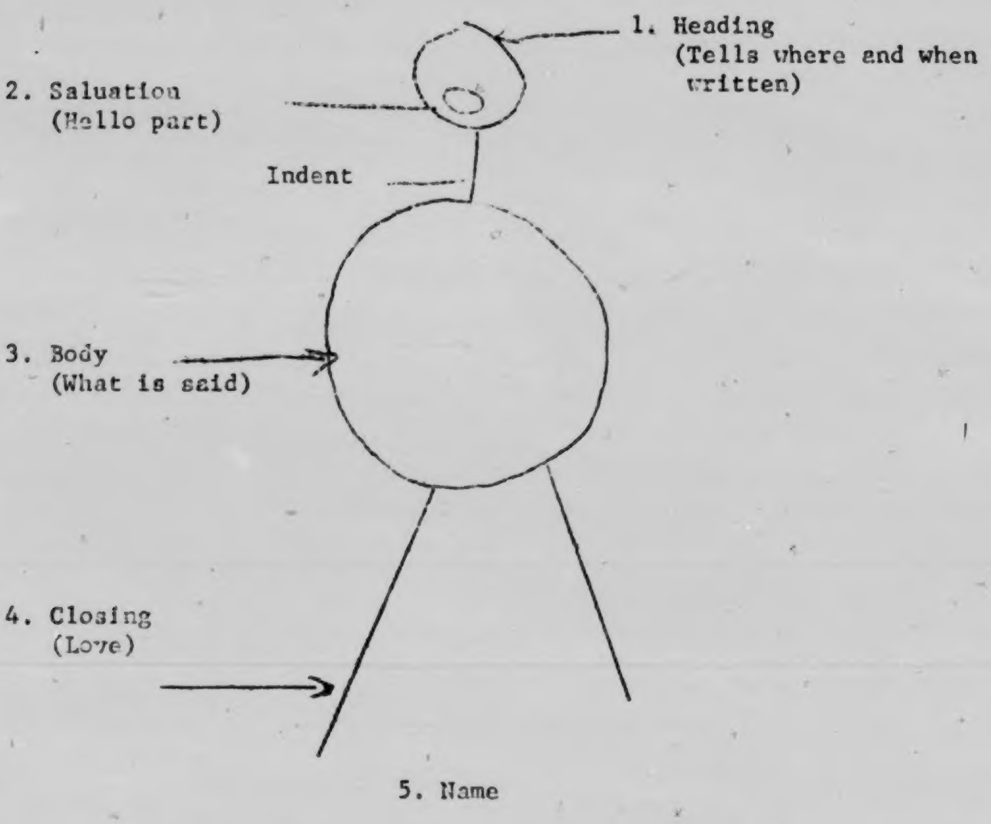
[1] Harry A. Greene and Walter T. Petty. Developing Language in the Elementary Schools. (5th ed.; Boston: Allyn and Bacon, Inc., 1975), pp. 290-291.


1. Heading
(Tells where and when written)
2. Salutation
(Hello part)
Indent
3. Body
(What is said)
4. Closing
(Love)
5. Name

Heading

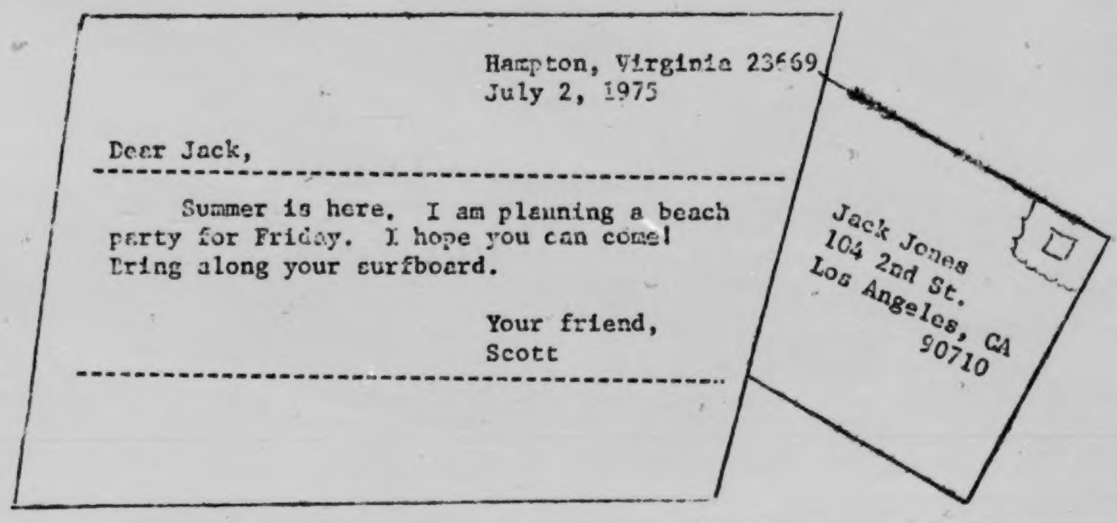
Salutation,

Body of the letter

Closing,
Name

MAIL OUT

Copy the sample letter carefully.



Hampton, Virginia 23669
July 2, 1975

Dear Jack,

Summer is here. I am planning a beach party for Friday. I hope you can come! Bring along your surfboard.

Your friend,
Scott

Jack Jones
104 2nd St.
Los Angeles, CA
90710

Now write your own letter to a friend or relative. Address it and mail it.

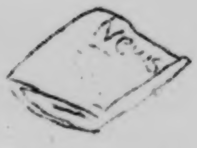
A Letter to Next Year's Teacher

A good activity for the last week of school is to have each child write a letter to the teacher he will have in September. The letters should include such information as name, age, address, number of people in the family, pets, hobbies, favorite school activities, subjects in which the child feels particularly competent, and perhaps areas in which he feels help is needed.

The new teacher will have a personal profile of her new pupils. She will also be able to see how far each child has progressed in organizing his thoughts, in handwriting, and in using correct grammar and punctuation.

Other activities for letter writing may be found in the Handwriting section of the guide.

News Writing: Headlines



Display several headlines cut from newspapers. Children discuss and decide on the purpose of a headline and then practice writing imaginary headlines.

Remember: Headlines are always written in the present tense. A line should contain no more than 16 or 17 letters and spaces per line.

"DAILY NEWS"

Whale Found on
Beach

News Writing: The Article

1. First Day LEAD SENTENCE
   The teacher tells a story about an imaginary but possible event. Each "reporter" writes a lead sentence for an article. The sentence must include the who, when, where, what, information.

   Second Day THE ARTICLE
   Corrected lead sentences are returned to the children, and "reporters" finish their articles.

   Third Day HEADLINE
   Corrected article is returned. "Reporters" rewrite article, if necessary, and add a headline to it.

2. The children check the newspaper for a week (good habit-forming exercise). During this time they are to cut out articles about people who interest them. At the end of a week, each child selects one person and writes his own article based on the information he has gathered from the newspaper. He should give careful attention to the headline and to writing effective sentences.

Outlining

1. Filmstrip and tape outlines with script, teacher's guide and pupil follow-up is available from the English Office, Room 104 Thomas Annex, or may be purchased from Pied Piper Productions P. O. Box 320, Verdugo City, CA 91046. This comes in a set of four *English Composition for Children*, Series 1, 1973.

2. Note-taking and Outlining

   A student acts as a lecturer with clearly defined notes that include topics and subtopics. The class takes notes on the lecture and each student constructs an outline from his notes. Compare the outlines of lecturer and students.

3. Suggestions for teaching the form of an outline:

OUTLINE

Title: Every outline should have a title.

Topic outline: In a topic outline, the headings are expressed in words, or phrases. The first word is capitalized but there is no end punctuation. The words may also be capitalized as in a title.
Example:
I. Careers in social service
I. Careers in Social Service

Sentence outline: In a sentence outline, the headings are expressed in complete sentences with end punctuation.
Example:
I. Social services offers varied careers.

Main headings: Main headings are numbered with Roman numerals followed by a period.

Subheadings: Subheadings are lettered A, B, C, etc., followed by a period. The subheading begins under the first letter of the first word of the main headings.

Sub-subheadings: For further subdivision, follow this form:

I. ________________________________

    A. ______________________________

    B. ______________________________

        1. ____________________________
        2. ____________________________
        3. ____________________________
            a. __________________________
            b. __________________________
                (1) ______________________
                (2) ______________________
                (3) ______________________

II. Note: Never use a single subheading--an A without a B, a 1 without a 2, etc. Subheadings are subdivisions; there must be at least two parts.

Proofreading - Grades 2-4

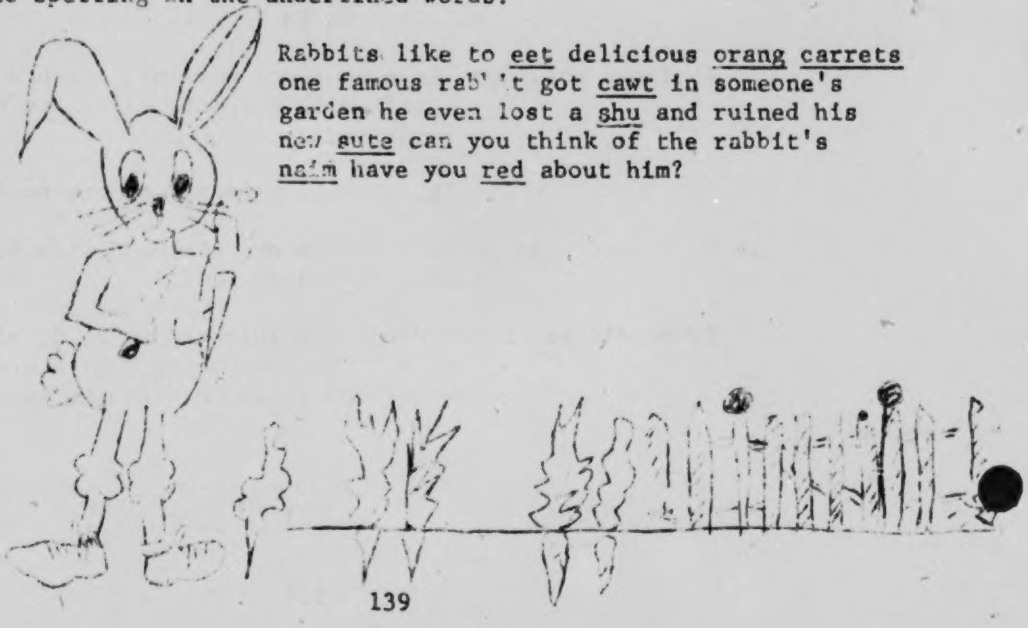
The teacher writes on the chalkboard or chart a list of sentences or a paragraph containing many errors in punctuation, spelling and capitalization. The child copies the material seeing how many mistakes he can find and correct.

As soon as students are able to proofread their own writing, have them proofread in pairs one another's work.

CUT UPS

Rewrite the paragraph, adding periods and capitals and correcting the spelling in the underlined words.

Rabbits like to eet delicious orang carrets one famous rabbit got cawt in someone's garden he even lost a shu and ruined his new sute can you think of the rabbit's naim have you red about him?



Sentences

The teacher will present scrambled sentences on the chalkboard and the child will rearrange the word order so that sentences are formed.

Example:

in England The lived Pilgrims.
thankful They were.
Squanto Pilgrims helped corn plant to the.
eat We Thanksgiving turkey on Day.
time is Thanksgiving happy a.
a good harvest The had Pilgrims.

FIRST THINGS FIRST

Directions to the child: Read the sentences. Write them in the correct order according to the way they happened.

1. I got a great hit!
2. I ran to third.
3. I was up at bat.
4. Everyone cheered as I crossed home plate.
5. Soon I had whizzed around second base.
6. I tagged first base then ran like lightening.

MIX UPS

Directions to the child: Choose a word or words from each column to form a sentence. Can you write at least six sentences?

I	II	III
The boy	is your favorite	great fun
Soccer	has many	stamps
Disneyland	is	on his house
What	enjoys	vacationtime
Snoopy	collects	T.V.show
Happiness	likes to sleep	a cool game

Writing Reports

Develop with the class standards which should be observed when writing a report. A chart or bulletin board could be developed and have a permanent place in the room.

Example:

Writing a Report

1. Write the title on the top line and in the center of the page.
2. Skip a line after the title.
3. Capitalize the first word and each important word in the title.
4. Leave margins on each page.
5. Write legibly.
6. Use correct spelling and punctuation.
7. Organize your report carefully and make it interesting.

Reporting on a Field Trip

Before going on a field trip, the teacher and the class prepare a list of questions (to be answered by or during the trip). Each child chooses or is given three or four questions to answer. (There may be duplicates of questions.) Upon returning from the trip, each child writes about the trip, incorporating the answers to his questions into his report.

WHAT'S NEWS

Directions to the child: Read an article in the newspaper. Write sentences telling as many of these things as possible.

1. Who was it about?
2. What was it about?
3. When did it happen?
4. Where did it happen?

DAILY PRESS
Hampton Virginia
MAN BITES DOG
FEATURES
BIG STORM

Records, Rules, and Minutes

Class Yearbook

Make a yearbook in which class and individual experiences and information learned are recorded.

Class Organization

Organize the class with officers and committees to conduct class business.

Keeping Records

Keep records on such subjects as height and weight records and weather calendars.

Example: In the primary grades, many science experiments are discussed orally or recorded on class charts. Scientific procedure may be emphasized through the use of a duplicated form including the following divisions:

Materials needed: ______________________________

Procedure used: ______________________________

Results obtained: ______________________________

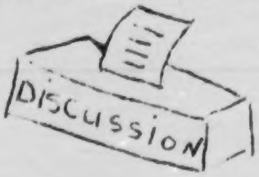
After the completion of the experiment, each child records his own observations on his paper. If this is done for a series of experiments on a particular subject, the papers might be stapled together to make a booklet.

Taking Minutes

Children are assigned to act as class secretaries during a class discussion on a topic of general interest. The "secretaries" take notes on what is being said, with emphasis on the important points. Following the discussion, the notes are read aloud and the class evaluates them for accuracy and completeness.

Class Discussion

Have a box labeled Class Discussion in a place which is easily accessible to all class members. Encourage the children to submit their questions or comments regarding class problems or school problems which they feel need to be discussed. Select a chairman for the day or for the week. He directs the discussion and should be free to limit any speaker who is monopolizing the conversation. A class secretary may be appointed to summarize the group decisions and file them for future reference.



RESOURCES

Many excellent ideas for practical writing may be obtained from:

Plotts, Mary E. Spice-Primary Language Arts, Section IV: "Writing to Convey Meaning," Educational Service, Inc. P. O. Box 219, Stevensville MI, 49127. $4.60

The Language Arts Box. Educational Insights Inc., 211 S. Hindry Avenue, Inglewood, CA, 90301 1972

Furlong, Kate. Language Activity Cards for Fun. Creative Teaching Press, 514 Hermosa Vista Avenue, Monterey Park, CA, 91754.

Sources of names of Pen Pals:

The Christian Science Monitor
Boston, Massachusetts

The Junior Red Cross
Washington, D. C.

The International Friendship League
40 Mt. Vernon Street
Boston, Massachusetts (fifty cents an address)

Parker Pen Company
Janesville, Wisconsin

Foreign Correspondence Bureau
P. O. Box 150
Newton, Kansas

Student Letter Exchange
Waseca, Minnesota (twenty-five cents an address)

Dyer's Pen-Pal Service Organization
R.F.D. 3
Sequin, Texas

Youth of All Nations
16 St. Luke's Place
New York, N. Y. 10014

School Affiliation Service
American Friends Service Committee
160 North Fifteenth St.
Philadelphia, PA.

The Canadian Education Association
151 Bloor Street, W.
Toronto 5, Ontario Canada

BIBLIOGRAPHY

WRITTEN LANGUAGE

Greene, Harry A. and Walter T. Petty. *Developing Language Skills in the Elementary Schools*. 5th ed.; Boston: Allyn and Bacon, Inc., 1975.

Petty, Walter T., Dorothy C. Petty, and Marjorie F. Becking. *Experiences in Language, Tools and Techniques for Language Arts Methods*. Boston: Allyn and Bacon, Inc., 1973.

Smith, James A. *Creative Teaching of the Language Arts in the Elementary School*. 2nd ed.; Boston: Allyn and Bacon, Inc., 1973.

CREATIVE WRITING

"Children do not feel the desire to express unless there is purpose for the expression."[1] "The child must desire to inform others of his wishes, experiences or appreciation for favors. He must need to record material and experience for his future use. He must want to set down beautiful or interesting thoughts which he creates."[2]

The Norfolk zoo is fun with you. I like to do my work with you whine it is at the Norflk zoo. The zoo is fun but not with a gun, because then you'll spooil all the fun

Kirby M

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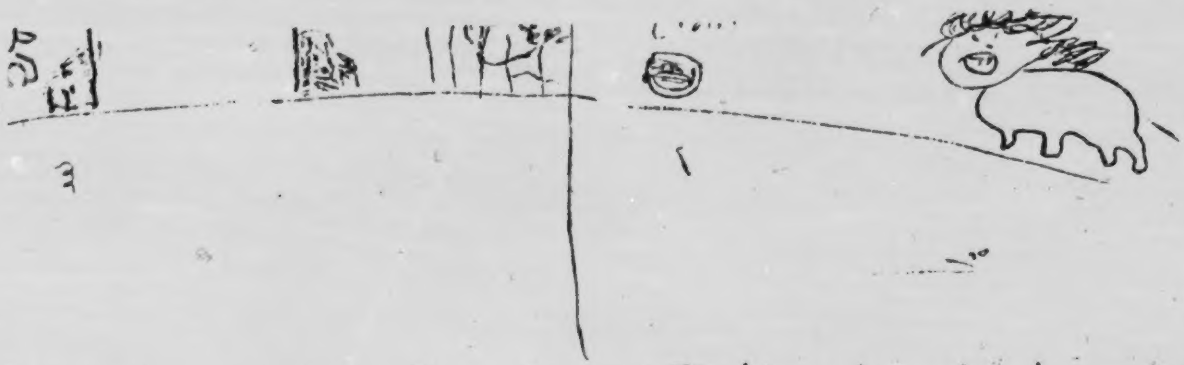
[1] Kent G. Blanche, Building Readiness for Written Expression, (Bulletin, National Council of Primary Education, St. Louis, June, 1931), p. 10.

[2] Ibid., p. 8

The teacher must set conditions to bring about creative writing. He must be creative in trying new methods. He should explore some of his fads, bring to teaching his full personality, and make his classroom activities interesting and cherished by his children.



I am in makebelieve lande I like to eat clam
But I only have a lion, clams are all right
But lions bite that's why I don't like to fite.
clams, come from the sea. But not me
Kirby

It is such a simple thing to help the child enter the creative life, to help him communicate his ideas to others through the spoken or written word. The teacher should provide the opportunity and share in the child's enthusiasm. Let the child talk and let him write, and let him enjoy both. All children can and should learn the free and easy use of words.

Creative expression should never be hampered by reminders on the techniques of acceptable writing. These are two distinct teaching areas. The second one comes later during revision, if desired. It should always be remembered that creation is a flowing of ideas. Ideas come pouring from the mind, if given a stimulus, like water from a fountain. It is all too easy to stop this creative flow. Rules for punctuation, spelling, grammar, and handwriting will stop it. Emphasis on rules is sure to stifle creative thinking.

Research has shown that some teacher evaluation is necessary. A young writer needs the teacher's guidance as he struggles to improve. Vital to this guidance is an attitude of warmth and acceptance communicated to the child.

A teacher-pupil relationship should be established to:

1. Gain self-confidence and respect for his creative work.
2. Help him see favorable and unfavorable qualities in his writing.
3. Encourage and praise his work.

The old saying, "Silence is golden," does not apply to creative writing. Saying nothing at all deprives a child of needed support. A teacher's concern for the child's welfare and creative development helps him to nurture his potential.

Creative writing occurs when a child puts into carefully-considered and personally selected words his own observations, thoughts, feelings, and experiences--real or imagined. It is the product of his own awakened desire to express himself supported by a teacher's careful guidance.

CREATIVE WRITING

OBJECTIVES

The child will:

1. Participate in a variety of experiences conducive to creative writing.
2. Express his ideas and emotions through writing.
3. Demonstrate an enjoyment of writing to express himself.
4. Record in writing his sensory experiences.
5. Write with a group of children or individually.
6. Write stories, poems, skits, short prose pieces, and letters.
7. Present ideas in an organized manner.
8. Revise and recopy as needed if work is to be placed on display.
9. Combine writing with slides and music, or other audio-visual media, for special effects.

Writing Learning Center

A writing learning center gives the student an opportunity to practice written language skills that have been taught or are being taught. They provide for practice in skills such as sentence structure, punctuation, spelling, and handwriting. There may be more than one writing learning center in the classroom at a given time.

A writing center may consist of a table and chairs placed below a bulletin board. Questions, pictures, and ideas for word usage can be attractively displayed on the bulletin board for motivation. The board should be changed frequently. Writing paper and pencils, a dictionary for older children and a picture dictionary or other references for the children's use should be provided. Lists of words should be kept on the table also. For younger children, a file box with picture cards of words would be a good idea.

The materials on the writer's table should be introduced to the children so that they know how to use them correctly. The pictures, for example, should be used by the class as a regular writing activity before the materials are placed on the table. This does not mean that everything placed on the table has to be introduced to the group first. It does mean, however, that any new type of material that the teacher places on this table should be explained so that the children know how to use it.

Some recognition should be given to the children who are using the writer's table. The following ideas will stimulate more creative work:

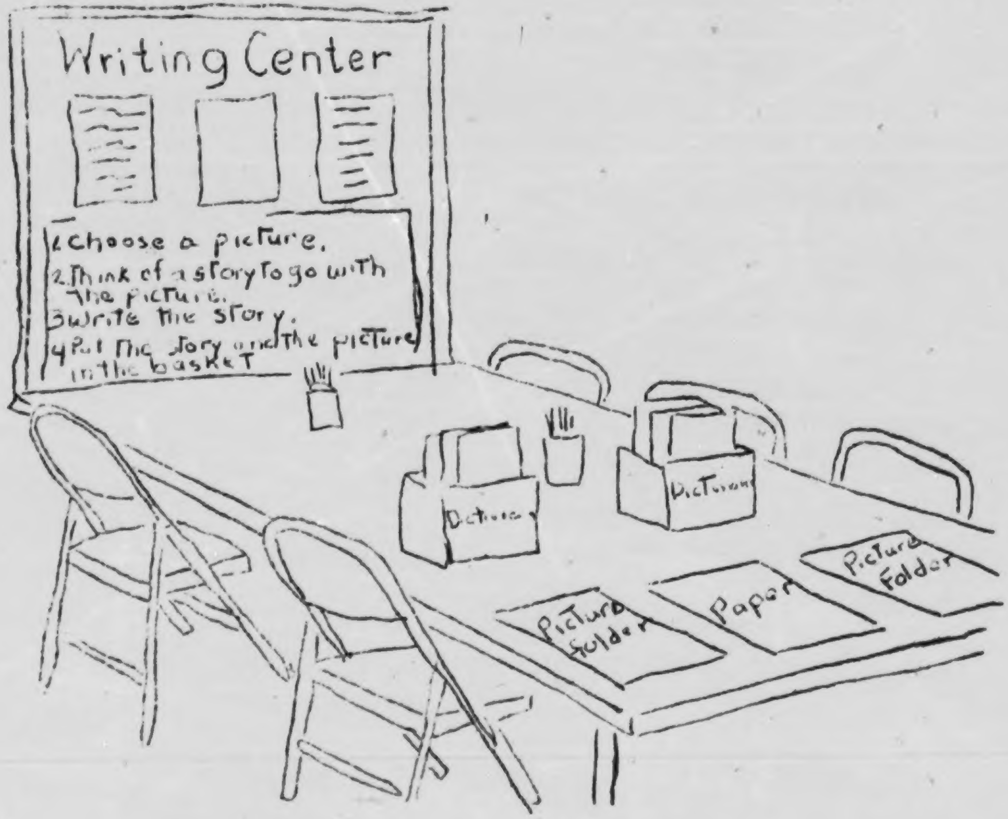
1. Putting up the "Story of the Week," which can be selected by the class if the teacher so desires.

2. Making a booklet of the stories.

A writer's corner can be used by children when they are finished with their other work. It is best to have only one or two children at the writer's table at one time.

Ideas for a writing center:

1. Attractive bulletin boards above the table to go along with different lessons such as social studies, science, etc.
2. A threefold stand of cardboard. The centerfold has a picture that is slipped in. The right side has a list of appropriate words to go along with the picture. The left side has suggestions for writing. The pictures should be changed often.
3. A folder with different pictures inside. The child chooses a picture to write about. The pictures should be changed often.
4. A surprise box.
5. A file of story starters.


Writing Center
1. Choose a picture.
2. Think of a story to go with the picture.
3. Write the story.
4. Put the story and the picture in the basket
Dictionary
Dictionary
Picture Folder
Paper
Picture Folder

6. A basket of L'eggs containing story titles.

7. A record of unusual sounds.
   Sounds Stories
   Educational Noises and Sounds
   Post Office Box 591
   San Clemente, California 92672

8. Manipulative objects in a colorful box.

9. View-Master stories. The child can write a story to go along with the slides from the View Master.

10. Photographs of children, especially those in your class.

EVALUATION

Activities

1. The child keeps a folder of his written work for him to be able to see his own progress and for the teacher to examine from time to time. This could be the basis for marking the child's written language, and could be passed on to the next grade.
2. Peer evaluation of written work.
3. Use of the overhead projector to discuss a writing sample.
4. The child chooses one piece of his own writing for a class book or newspaper. If he does not have a piece of writing, he may wish to use a picture with a caption.
5. Individual pupil-teacher conference.

Establishing Appropriate Criteria for Writing

Criteria the teacher could use while evaluating work with the child.

"Clarity - Did I say what I wanted to say? Unless this point is met, the experience of writing is fruitless.

Interest Appeal - Did I say it in an interesting manner? If a writer hopes to be read, he should try; otherwise he has little reason to write.

Correctness - Did I say it correctly? Here, mechanics--other than those dealing with clarity--are put in their place: they are less educational concerns than social concerns, and as such, belong in the category with Amy Vanderbilt and Emily Post."[4]

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[4] Robert L. Hillerick, "Evaluating Process and Products in Children's Writing," lecture given at NCTE Convention, New Orleans, November, 1973.

Motivation: "Spurs" to Creative Writing

1. Serial story--start story and let the children write the next episode.

2. Tall tales--write orginal tall tales. Use Paul Bunyan and Chinoch Tales as background.

3. Sensory experiences

   A. Auditory--make a sound while the child can not see the source and have the child describe the sound.

   B. Music--sets the mood and inspires a story.
   Music to Inspire:
   Elgar--*Pomp and Circumstance*
   Gounod--*Funeral March of Marionette*
   Grofe--*Grand Canyon Suite*
   Herbert--*March of Toys*
   MacDowell--*Woodland Sketches*
   Mendelssohn--*Spring Song*
   Pierne--*March of the Little Lead Soldiers*
   Poldini--*The Waltzing Doll*
   Ponchielli--*Dance of the Hours*
   Prokofiev--*Peter and the Wolf*
   Ravel--*Pavane for a Dead Infanta*
   Saint-Saens--*Animal Carnival*, *Danse Macabre*
   Stravinsky--*Firebird Suite*
   Tchaikovsky--Nutcracker Suite
   Wagner--*Ride of Valkyries*

   C. Kinesthetic--feel objects in a bag and then write reaction.

   D. Olfactory--write about each child's most pleasant odor, or an unforgetable experience with an odor, or an exciting story tracing an usual odor,to its source.

   E. Gustatory--have the child describe his favorite food and let the children guess what food it is.

   F. Visual--use pictures and questions about the pictures to motivate an original stody from the children. Darken room for eerie atmosphere.

4. Poetry--read to the children poems that you, the teacher, enjoy. Let them experiment with Haiku; couplets, and limericks.

5. Literature--read stories to the children.

6. Group stories--these stories are written by the children in small groups. They help build the confidence of the children.

7. Creative Writing Club
   The teacher may want to stimulate ideas by selecting the "Creative Paper of the Week." These papers may be displayed in the room for all to see and admire.

   As the weeks progress, children should be allowed to enter in a club or group for creative thinkers. The teacher may want to set guidelines for membership, but certainly after the establishment of the club more creative thinkers will work to become members.

8. Stimulate creative writing in the classroom by publishing some type of work in one of the following three ways:

   A. Newspaper

   B. Class book

   C. Poetry book

Ideas for Creative Writing

The child will participate in some of the following activities:

1. Examine a familiar object as if he were seeing it for the first time and write his reaction.

2. Write about something that frightens him.

3. Write about a person that he dislikes, describing only the person's good points.

4. Describe a landscape without using any value words such as "beautiful" or "glorious."

5. Look at an object in the room: describe it. Then, touch it, shake it and listen to the noise it makes, smell it and possibly taste it. Describe the object again.

6. Write about an ideal school or classroom.

7. Write "What If?" problems and stories.

   Use the filmstrips and tapes from Write a Story Workshop, Guidance Associates, available from the English Office, Room 104,Thomas Annex.

8. Make an idea book for home and school, writing down ideas as soon as possible after they occur and expanding them in his spare time or in the creative writing period in school.

9. Expand his list of words suitable for creative writing by:

   A. In a given time limit write several words which end with the syllable "ate" (refrigerate).

   B. In a given gime limit write several words which rhyme with "rusty."

   C. In a given time limit write several phrases which have the rhythm as "down the dusty road."

10. Work to improve ability to think of ideas for novel situations by:

    A. In a given length of time think of a title for a cartoon provided by the teacher.

    B. In a given length of time write as many uses for a broom as he can imagine.

11. Use words restricted in structure. In three minutes make several five-word sentences. Each word must begin with the letter in the order given.

M g a r f

Mary's grandmother ate rotten figs.

12. Use words in different and creative ways.

A. In three minutes write several short sentences in which the word hand is used in different ways.

I hurt my hand.
Hand me that book.
He was a hired hand.
The audience gave her a hand.

B. Make a funny remark for each of the following:

1. Does your father smoke?
2. Did the bull charge?
3. Do you have a rubber band?

Example: Why didn't you catch the train? I forget my butterfly net.

C. Make up a riddle with each of the following words:

1. change
2. spring
3. light

Example: flies What has four wheels and flies?
answer: a garbage truck.

D. Make up some "Tom Swifties." Examples:

"There is a ghost town," he said, spiritedly.
"I am locking out the window," he said, painfully.
"This coat is definitely not made of lanb's wool," she said with a sheepish grin.

13. Pick titles from a display arranged or supplied by the teacher and write a story to fit the title.
Note: The teacher may add sparkle to this activity by the manner in which he provides the titles. Using the eggs from "L'eggs" or hollow plastic Easter eggs, insert a different title in each one and place in a basket on the table. Titles may include:

A. Witch's Brew

B. Falling Star

C. Little Lost Bunny

D. The Missing Link

E. The Mysterious Box

14. Write "Let's Pretend" stories. If I were:

an astronaut
a movie star
a cowboy
a hockey star
a car
a raincoat

15. Write stories using sentence starters such as:

A. If my ruler were a magic wand, I . . .

B. The day I went to the moon, I . . .

C. Of all the places in the universe, I . . .

D. If I had one wish, I . . .

E. If I lived in Never-Never Land, I . . .

F. My hair stood on end as . . .

Note: Additional ideas for story starters may be obtained from Creative Teaching Press, Inc. 514 Hermosa Vista Ave., Monterey Park, CA 91754
Set 1: Intermediate Level-Story Starters
Set 2: Primary Level-Story Starters
These are also available from the English Office, Room 104, Thomas Annex.

16. Using one or more of the following phrases, write a story to portray a certain feeling. Example:

Happiness
    flowers bowing to the sun
    white cottages freshly painted
    wishes come true
    rainbow bridges in the sky
    squirrels scampering
    boys whistling while fishing

17. Make up an alliterative phrase for given descriptions:

Example:
A. large wads of dirty grease
(great gobs of grimy grease)

B. little bright shoes

C. a half dozen -sick navy men

18. Rewrite a familiar story keeping the same characters and setting but making several important changes in the plot.

19. Rewrite a familiar story keeping the same characters and plot but making several important changes in the setting.

20. Answer questions using his imagination:

A. How does it feel to be green?

B. How does a tree feel when it is cut down?

C. How tall is truth?

D. What color is happiness?

E. Why is hurt like hunger?

F. What is electricity?

G. What is the taste of sorrow?

H. Where is hunger found?

I. How old is honesty?

Note: Grades k, 1 and 2 may use the set of five filmstrips, "Using My Imagination," available from the English Office. It may be purchased from

BFA Educational Media
2211 Michigan Avenue
Santa Monica, California 90404

Many school libraries have the set.

21. Use pictures to write stories. The pictures may be commercial publications such as a calendar or magazine, or the child may draw his own. A picture collection in a box can be provided and added to by teacher and children.

22. Use some of the topics and titles suggested below to write creatively:

A. A Friendly Person
    1. My Best Friend

    2. My Most Unforgettable Character
    3. The Most Interesting Person I Ever Met
    4. My Favorite Aunt

B. A Great Personality
    1. The Greatest General
    2. The Wisest King
    3. My Favorite Saint

C. Living in a Foreign Land
    1. Living in Communist China
    2. Living in the Congo

D. The American Indian
    1. The Navajo
    2. The Indian Warrior

E. Science Adventure
    1. My Trip to the Moon
    2. My Ride on the Nuclear Submarine
    3. My Travels to the South Pole

F. Historical Literature
    1. I Was a Survivor of Thermopylae
    2. I Was a Survivor of the Alamo
    3. I Nearly Lost My Scalp at Little Bighorn

G. A Favorite Possession
    1. My Dream Car
    2. My Walking Doll

H. A Pet
    1. My Pig, Jules
    2. Hercules, Our Buffalo
    3. James, Our Prairie Chicken

23. Five Senses: After a class trip, discuss the five senses and comment on how seeing, hearing, smelling, tasting, touching were part of the experience of the trip. Write sentences that make a story about what the child saw, heard, felt, smelled and tasted on the trip.

24. Year-Round Tree: On a fall morning during a walk or near school grounds, have children select a tree for year-round observation. Visit the tree at appropriate intervals, allowing the children to draw pictures and write stories about the changes that have occurred as the tree lives through the various seasons. You can prepare a booklet of these stories and pictures to display in the room or library.

25. What's Going On? Call attention to happenings of immediate interest in the vicinity of the school. Share knowledge and ideas about the selected topic; the results can be a class story or individual writing. Illustrations can brighten the edges of the paper.

26. Five Senses and the Picture: On the chalkboard write:
What I like to feel on the _______________,
What I like to hear on the _______________,
What I like to smell on the _______________,
What I like to touch on the _______________,
What I like to taste on the _______________,
Use a picture or slide to motivate the child and give him clues to fill in those blanks above. Discuss the picture and from these story starters, allow the child to write about his senses.

27. Make-Believe: You explain the art of "make-believe." Read selected make-believe stories, show pictures that illustrate the theme. Then have children contribute ideas as they understand make-believe. Allow the child to write short stories of make-believe or sentences that create a make-believe situation. You may wish to use "what if" technique to come up with other fantasy ideas.

28. Kinds of Weather: Write about how various kinds of weather make us feel. Ask the children if they have a need or special feeling on a day marked by a certain weather (rainy day). Discuss:
A. The kind of day
B. How it makes us feel
C. Personal experiences in wind and rain
D. Physical reaction to summer and winter rain

After the discussion, put on the chalkboard:
A. Descriptive words drawn from group.
B. A first line for a poem or essay, suggested by class and using words listed.
C. Three more lines composed as a group or individually.
Use also the Japanese forms of haiku and tanka, for this type of description.

29. Spring Bloom: In early spring there will be flowering trees near or on the school grounds. The class can walk to such a tree, stand circling it as the teacher leads discussion on its:
A. Shape and beauty
B. Texture of bark
C. Possibility of fruit and birds' nests
D. Contrast to sky
E. Bees in the blossoms
Upon returning to school the child can write about whatever the tree made him think of and can give his reactions to the experience of observing it.

30. Do-It-Yourself Mythology: After reading ancient myths and legends in class, students can write a myth of their own. Suggest that students imagine and write about how local phenomena came to be.

A. How oil got under the oil wells.
B. Why oranges are a bright orange.
C. Why Mount San Gorgonio and Mount San Antonio are called "Old Grayback" and "Old Baldy."
D. Why there is salt in the ocean.

You can use Norse legends, Indian Legends, Greek legends and myths, and folk legends of the United States, like Paul Bunyan, the lumberman, also.

31. A Fable: Teacher reads several of the Aesop's Fables and other simple fables and explains, the use of animals as characters who point to a moral in their actions within the plot. Students can suggest fable topics as:

A. A Stitch in Time Saves Nine.
    Story: A swallow repairs its mud nest.
B. Look before you leap.
    Story: A dog crosses the street without looking to see if the way is clear.

You may suggest topics and allow the child to write versions of fables that have a more modern setting, such as the school bus or the playgrounds.

32. Holiday Make-Believe: Teacher has on bulletin board or in flexible display objects or pictures associated with Halloween and its eeriness:

A. Black Cat
B. Witch or broom
C. Masquerade costume
D. Pumpkin Jack-O'-Lantern
E. Ghost

Class discusses the atmosphere of fantasy and make-believe that Halloween beings.

With the mood set the child writes a make-believe story about one of the Halloween symbols:

A. What the Jack-O'-Lantern saw from his perch on the post
B. The Witch Over Whittier (Or your own town)
C. The Black Cat and the White Ghosts.

33. Poetry Fragrance: Students take quick whiffs from small container of an unknown substance with a pungent odor.

A. Hair spray
B. Cloves or other spices
C. Paint
D. Bleach
E. Perfume

Then the class can discuss the objects. The teacher records on the chalkboard a four-line poem relating to the smell, with the class composing the first three lines without rhyme.

Students work out a fourth line to rhyme with the second line. Each student writes a four-line poem about one of the smells presented or another he remembers.

34. Poetry Recipes

Haiku: No book of recipes for Creative Writing would be complete without instructions for Japanese haiku form of poetry.

Teacher first should explain the haiku form:
Three lines, first and third having five syllables, second having seven syllables. Traditional subjects: Nature in all its physical and philosophical aspects.
Children and teacher can discuss the variety of subjects and children write their choice in haiku form.

Ducks splash in puddles
The skies are dark and dripping
Spring is almost here.

Haiku II: Class brings to class objects or pictures that lead themselves to the expressions in the Japanese haiku.

A. Pretty stones
B. An empty vase-like bottle
C. Flowering branch
D. Bird in a cage

The class can write other subjects for haiku on chalkboard.

A. Winds of any season
B. Moonlight
C. Birds
D. Trees and flowers

Everyone can try the haiku in its easiest form, and the child can read his creative work aloud for the pleasure of the others.

Word cinquains
Road map for Cinquains
Line One - One word to give title
Line Two - Two words to describe title
Line Three - Three words to express action concerning the title
Line Four - Four words to express feelings about the title
Line Five - One word which is another word for the title

Example:

Daisy
Yellow, white
Swaying so smoothly
I like you, daisy
Flower

Tanka
Another form of Japanese poetry with five lines having a total of thirty-one syllables.

Line one - five syllables
Line two - seven syllables
Line three - five syllables
Line four - seven syllables
Line five - seven syllables

It also deals with nature and the seasons of the year

Example:

Where is the white snow? (5)
It is time for it I know. (7)
I go on looking (5)
On the hill, over the brook.(7)
But the snow is hiding still. (7)

Diamante (die-ah-mahn-tay)

A. A diamond-shaped poem
B. Which doesn't have to rhyme
C. Which contains:
    1. Subject (which is the title)
    2. Adjectives
    3. Participles (ing, ed)
    4. Nouns related to the subject
    3. Participles (ing, ed)
    2. Adjectives
    1. Noun oppssite of subject

Example:

Sea
Salty, wet
Swimming, floating, splashing
Waves, whitecaps, water, sand
Rolling, settling, roaring
Solid, firm
Land

Note: Available from English Department, Room 104, Thomas Annex record and teacher's guide, Writing Haiku and other Short Forms of Poetry, by William Browne and Adele Harris, Educational Activities, Inc. P. O. Box 392, Freeport, N. Y. 11520 $6.25

Limericks: Read limericks of Edward Lear aloud to the class. Then discuss the format for the limerick.
Line one, two, and five must rhyme,
and three beats mark their time;
in three and four
There can't be more
Than two beats in each line.

Students can divide themselves into small groups and each group composes a limerick about the class. Cartoon-like illustrations can garnish the work.

There was a young lady from Limm

Who was so exceedingly thin

That when she essayed

To drink lemonade

She slipped through the straw and fell in.

35. The Play's the Thing: Teacher selects a historical episode which is being studied and offers other supplementary material such as books, pictures, files, recordings which have a YOU ARE THERE theme.

The children will write a play or dramatized version of the historical episode or part of it, presenting imagined details of what might have been done or said.
A. Columbus and Isabella
B. Moments of California Missions
C. Lewis and Clark and the Bird Woman

You may need to include the format for plays, showing how to indicate who is speaking, how to set off scenes and acts, and how to write stage directions.

36. Classified Ads for the Local Newspaper: Ads help us find and purchase things we want or need, help us sell things we no longer want, help us find people who want something done that we can do--a job!

Teacher shows class entire classified section of local newspaper and explains, clipping ads to give to children as examples. Class suggests rules to follow in writing an ad so that reader will know what is wanted or offered. Children are reminded of important first words of ad: FOR SALE, WANTED, WILL TRADE, etc.

Children compose an ad about:
A. Lost pet
B. Lost bike
C. Dog, car, or bird for sale
D. Siamese kitten, blue parakeet, or boxer puppy wanted
E. Job as baby sitter, lawn mower, or errand boy offered

37. Reporter's Beat : During period of class study of fairly modern inventions, secure news story describing them or displays of the inventions.

The child will write a news story reporting the invention that interests him most or another that has been brought to his attention through the display.

Examples are:
A. Cyrus McCormick's reaper
B. Lee De Forest's audion tube
C. Fulton's steamboat
D. Pasteur's process
E. Salinas lettuce picker

38. My Autobiography: Each child will write about events in his life. Teacher can suggest that it has always been a favorite pastime with people to write about personal experiences and events.

On the chalkboard teacher can list with the children's help an outline for the autobiography:
A. Interesting title
B. Early life and first memory
C. Later happenings: trips, hobbies, camps and schools attended
D. Pets and other special enjoyments
E. Wishes for the future

39. I Know Him Well: The child will write about a person he knows well. He may wish to interview the person before actually writing the paper. Some questions he may wish to answer are:

A. How he got to know the person.
B. What the person looks like.
C. What the person likes to do
D. What the person talks about
E. What the child likes to do with him
F. What activities the person does to pass time
G. What makes the child think he knows the person well

40. Fantasy Land: The teacher gives children 2 sheets of paper each and talks with them encouraging discussion about the fun of putting on paper the place they've dreamed as perfect, or very interesting to be in.
A. An island
B. A whole country
C. A room (attic, tower, tree house)

Have the students draw a map of this place on one of the sheets of paper, using crayons for color. On the other, write about it:
A. Describing it
B. Peopling it with characters, animals or human
C. Indicating things that make it desirable and attractive
D. Explaining choice of state or setting

After the writing assignment is completed make a bulletin board with finished maps and stories. Title it, perhaps, "Have Fantasy, Will Travel."

41. Hampton Indian Pudding: Social studies will bring about thoughts on life in the time when Indians inhabited Hampton.

Have children pretend they are Indian boys and girls of that early day and write a story about life before and after the settlers came. Think of:

A. Food	F. Religion
B. Clothing	G. Education
C. Shelter	H. Recreation
D. Government	I. Family life
E. Crafts	J. Hardships

42. Letters from Valley Forge: Students will pretend they are soldiers in Washington's army at Valley Forge, and will write a letter home about the general situation.

Teacher may list on chalkboard suggestions from children, aspects the individual writer may wish to enlarge on:

A. Living conditions	E. The general or officers
B. Victories and defeats	F. Fears and worries
C. Weather	G. Plans for improvement
D. Friends	H. Predictions of future

The child can write one letter or a series of letters all from the viewpoint of the soldier. The letters should reveal research on geography, dates, personalities, historical facts.

43. The Letter Home During the Civil War: From studying the Civil War, including the use of books, films, photographs, songs, and recordings, will come knowledge of soldiers' letters to their families, written from the field of battle. Perhaps a student's family has such a letter.

Have the children imagine themselves as soldiers and write letters home, the contents based on what they have studied in relation to the military maneuvers of the Confederate and Union Armies.

44. Straight from the Horse's Mouth: The teacher should plan for humor, or a shift in perspective, in the study of the Revolutionary War or any other was. He may wish to read "The Midnight Ride of Paul Revere" for the children to enjoy. Then after the poem is understood and the event is clear to the children, they can write in groups or individually a story of the ride from the point of view of the horse, pretending they are the horse. They may tell of:

A. Sights	D. Sounds
B. Odors	E. Temptations
C. Frights	F. Afterthoughts

45. Cartoon Capsules: The teacher will select carefully a collection of cartoons or cartoon strips with a good "punch line." Make one available to each child. Give the children time to study the

cartoon characters and implication revealed in the drawing. The child will write about what happened before the punch line was spoken. His story will lead up to the punch line in a way that will make the punch line believable and understandable.

46. Fill-in Words: The teacher will prepare a story printed with many blank spaces for words the child must fill in. The following may be used or others may be prepared from available story material. Have one for each child.

It was a ________________ summer afternoon in ______________. We had gone to the ______________ with our families. There were people everywhere __________________ and ________________.

Suddenly, out of the distance came a terrible______________. As it _______________ along, the people ________________ for shelter. They had never seen such a ______________ thing.

As it approached, it _____________ and ______________.

One man had a ______________ and _____________ the ________.

When things had quieted down again, he told the people to ____________ out of the _____________. No one felt like________ anymore and they all ______________ home to tell their friends about their __________________ day.

47. Nature's Terrors: There may be discussion of tornadoes, floods, and earthquakes as these natural catastrophes occur in the world. After class discussion, students can write about an imaginary family caught in one such happening.

Chalkboard guides and stimulants:
A. Moment of impact
B. Descriptions of people and places
C. Getting to safety
D. Problems of food and shelter
E. Lessons learned and knowledge gained

48. The Week That Was: The teacher suggests a topic that could be used for the classroom diary:

A. Weather B. Book Week C. New Games D. Health

and with class dictating, write a sentence or two each day on class happenings related to that topic. You may want to send a diary home to parents as a newsletter.

49. Fire in the Forest: During Fire Prevention Week, discuss safety and conservation. Allow the students to write stories of animals. Pretend they are a forest animal:

A. Deer	D. Squirrel
B. Blue Jay	E. Mountain lion
C. Rabbit	

and write a story about what they would think about and what they would do if a raging forest fire were coming their way.

50. Mother's Day Card: Plan ahead for the creation of a greeting for mothers on their day. Have class discuss what could be said and how:
   A. Sentence of praise
   B. Short poem expressing love
   C. Paragraph about something especially appreciated
   D. Words of admiring comparison

   The children will write their choice on suitable paper, illustrating and making the card.

51. Best Breakfast Buns: In health and nutrition discussions, teacher may relate meals, especially breakfast, to the day's health routine. Have students write a story about a boy or girl and breakfast, emphasizing the mood of morning.
   A. Waking to breakfast odors and sounds
   B. First meal of day
   C. Special morning tastes
   D. Food needed for activities of the day ahead
   E. Good breakfast foods

52. How Did He Help? After a study of and meetings with community helpers, the student will write a story of a personal experience with any of them. These stories can be made into a booklet for semester reading, thus keeping the community helper freshly in mind.

53. Boxes of Words: Teacher should supply words from many sources for the child to prepare an alphabetical box of words to use in his writing. When students are working at a creative writing assignment, these finger-tip words provide basic ingredients and hearty flavor for any of the recipes for creative writing.

54. Poetry Potpie: Teacher reads poetry regularly to children and sometimes follows up with the suggestion that the class write a poem together. Shall the poet include:
   A. Pretty words?
   B. Singing words?
   C. Words that express special thoughts in a special way?

A subject is decided upon, and with the help of the chalkboard, words from word boxes, and creative minds. a composite poem is written by the class.

55. Just For Fun: Write about what you can do with things. Place in plain view of the class, on table or stool, several objects (brick, scotch tape, short brown pole, spoon, shoe box).

Ask students to think of what can be done with any of them. Let their answers come fast, spontaneously, and with no answer wrong. Look for imaginative ideas. Laugh.

After the brainstorming session, each child writes down what can be done with any chosen object, perhaps not even one that is in evidence.

56. Science Fiction Fantasy: Teacher furnishes cartoons, cartoon strips cut from weekly comic section of the newspaper or from good science-fiction magazines.

He will discuss with students these cartoons and suggest other science topics, gleamed from books, radio and TV or the children's own imaginings, and relate them to the world's discoveries or the possibilities of other worlds' discoveries or the possibilities or other worlds in the universe.

Children can write stories that give their own ideas of "science fiction."

Some good possibilities are:
A. The laser beam
B. Mo-hole
C. Rockets
D. Nuclear-powered submarine

Resources Available from English Department
Room 104 Thomas Annex

Carlson, Ruth Kearney, Sparkling Words'
NCTE
1111 Kenyon Road
Urbana, Ill. 61801

Claus, Marlene, From Thoughts to Words
NCTE
1111 Kenyon Road
Urbana, Ill. 61801

Forte, Pangle, Tupa, Cornering Creative Writing
Incentive Publications
Box 12522
Nashville, Tenn. 37212

Francis, Marjorie,"The Three R's of Life Language"
Child Focus Co.
1230 Keats Street
Manhattan Beach, CA. 90266

McConahay, Gleeda, Editor, How To Teach Creative Writing
Fun Publishing Co.
P. O. Box 40283
Indianapolis, Ind. 46240

Newman, Dana, Individual Discovery Activity Cards
Center for Applied Research in Education, Inc.
P. O. Box 130
West Nyack, N. Y. 10994 $4.95 plus postage

Plotts, Mary E. Spice
Educational Service, Inc.
P. O. Box 219
Sevensville, Michigan 49127

Recipes for Creative Writing
Set 1- General Recipes
Set 2-Primary
Creative Teaching Press
514 Hermosa Vista Avenue
Monterey Park, CA. 91754

Spencer, Zane A. Flair
Educational Service, Inc.
P. O. Box 219
Stevensville, Mich. 49127

Story Starters
Set 1-Intermediate Level
Set 2- Primary Level
Creative Teaching Press
514 Hermosa Vista Avenue
Monterey Park, CA. 91754

Tiedt, Sidney W. and Iris M., *Creative Writing Ideas*
Contemporary Press
P. O. Box 1525
San Jose, CA.

Whole Word Catalogue
NCTE
1111 Kenyon Road
Urbana, Ill. 61801

Writing Center
Winston Press
25 Groveland Terrace
Minneapolis, MN 55403

Writing Haiku and other Short Forms of Poetry--Record and Guide
Educational Activities, Inc.
P. O. Box 392
Freeport, L. I.,N. Y. 11520

Films: Educational Resource Center

Unit	Description
0514	Z is for Zoo (9 minutes, color, P, 1970)
0515	Sun (8 minutes, color, P, 1970)
0516	The Ducks (8 minutes, color, P)
0517	Wheel is Round (8 minutes, color, P)
1897	Little Mariner 20 minutes, color, P, E, 1966 Music and visuals reveal the dreams and ambitions of a boy as he sails his small boat in Long Beach Harbor (without dialogues).
2245	Giants Come In Different Sizes 13 minutes, color, E Introduces a popular writer of children's books who tells an entertaining nonsense story that stimulates imagination and arouses interest in reading and creative writings.
6502-1	Written Expression in Kindergarten
6502-2	Beginning Writing, Grade 1
6502-3	Independent Writing, Primary Grades
2425	Tommy, Suzie and the Cardboard Box
2395	Francine, George and the Ferryboat
2414	Oscar, Laurie and the Top Hat
2368	A Rainy Day Story
	Creative Writing (a series of open-ended films)
2405	The Jail Door Went Clang
2408	Mean, Nasty, Ugly Cinderella
2428	What's Red Riding Hood Without the Wolf
2409	Man Who Bought Monday Night

Handwriting

Handwriting is an essential tool of written expression and communication. It is a practical skill that the child must master in order to be able to cope with daily problems and situations. He must be taught to use this tool correctly, skillfully, and with ease, if he is to have effective written communication.

Since writing is a precise and complex skill, the child should be aware that practice is required in order to acquire proficiency in the skill. The child's attitude is important. He must have a desire to learn, receive a feeling of satisfaction and accomplishment in his writing experiences, and realize the importance of acquiring the skill. Teachers have the responsibility to help the child develop and maintain the skills necessary to write legibly, easily, and with sufficient speed. The regular handwriting lessons and exercises should carry over into normal writing situations.

The child's physical and mental growth must be taken into consideration before instruction for handwriting is undertaken. Because handwriting skills require smoothly coordinated movements, necessary nerve, muscle, and eye coordination must be developed. All children do not reach this maturity at the same time, so the instruction must be individualized.

Handwriting skills are taught in a sequential program. The development of basic handwriting skills and concepts begins at the kindergarten level. Before the child picks up pencil in hand, he is exposed to many opportunities and experiences necessary for the development of large and small muscles, eye-hand coordination, top-to-bottom relationships, shapes (long and short), and left-to-right progression. When the child indicates readiness for learning the skill, he uses large tools, unlined paper, and the chalkboard as he learns to write his name in manuscript. The emphasis at this level should be placed on correct letter forms rather than on size or spacing. Manuscript writing is introduced in grade one. It is developed and refined as the child works to master the skills in grade two. The transition from manuscript to cursive writing takes place at the beginning of grade three at which time a television program "Writing Time" is used to introduce the skills. This program is repeated during the second semester for those children who need it. "During the time that cursive writing is being developed and getting a good start, children should be permitted to use manuscript for their daily written work. It is recommended that all lower-case letter forms be presented before pupils begin to do cursive writing *on their own*. Through the daily handwriting lessons each child will grow in the confidence and assurance of his ability to do cursive writing. When this confidence is present, the child will begin using cursive writing instead of manuscript as his means of written expression. Some children will swing into the daily use of cursive before others."[1] The change, then, is gradual. The child seeks mastery as he acquires ease, attains speed, and maintains legibility through grade sex. The skills of manuscript writing should be maintained as the child continues to use manuscript for such writing as labeling posters, maps and charts.

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[1] Clinton S. Hackney, Emma H. Myers and Parker Z. Bloser, *A New Universe (Transition) Teacher's Edition* (Columbus, Ohio: Zaner-Bloser Company, 1973), p. 4.

Evaluation is a constant, ongoing process. It is a very important accessory to successful achievement in handwriting. The child who appraises his own handwriting usually makes faster progress. The emphasis is on improvement and change. Once the child is aware of his handwriting problems, practice follows.

The child makes the greatest progress in handwriting when practice is linked with purposeful communication. The teacher should take advantage of every opportunity to make handwriting functional. The child should use the skill in meaningful and purposeful situations. The teacher helps the pupil realize the necessity of legible handwriting in written communication. It is a social courtesy that handwriting should be legible and attractive. The teacher provides appropriate practice for specific handwriting problems and sets a good example before the child at all times. The atmosphere and arrangement of the room must be relaxed, congenial and pleasant. The child should have a desk of the right size. There should be adequate lighting. The needs of the left-handed child must be considered and adjustments made in slant of paper and seating position. The paper is slanted to the left instead of the right. Overhand writing should not be permitted. Good position of body, desk, paper, and pencil should be stressed through the grades. Children should not sit on books or on feet and should not recline when writing.

Excessive copy work should be avoided. Endless, meaningless drill can quickly dull the child's desire to write. Many purposes for writing must be apparent at all times. Written work displayed in the halls, however, should reflect good handwriting skills.

Children entering Hampton schools for the first time in a grade other than grade one must be helped to adjust gradually to the program of the particular grade they enter. If they are not writing according to the guidelines of the Hampton schools, the adjustment cannot be expected to be rapid. When a child goes from one school to another in the City of Hampton, he should have no difficulty adjusting to the handwriting program if the stated guidelines have been followed.

Expressional Growth Through Handwriting, by Clinton S. Hackney, and others, (Zaner-Bloser Company, Columbus, Ohio, 1969), is the handwriting program for Hampton elementary schools. This program is based on the philosophy that handwriting instruction should be related to its uses as a means of communication and should be coordinated with the total school program.

"Handwriting is a tool to be used in all areas of the school program. It is an integral part of the language arts, social studies, and arithmetic lessons. Children need to be made mindful of the skills learned in handwriting class as they work in every area of the school program."[2]

Some schools have purchased student recorders. Teacher's editions are furnished on every grade level. The teacher should become familiar with and use the teacher's edition for the grade level. There are many suggestions for activities in the teacher's editions.

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[2] Lowell Horton, "Nurturing Individual Growth in Writing," The Language Arts in the Elementary School: A Form for Focus, ed. by Martha I. King, Robert Emans, Patricia J. Cianciola (Urbana, Illinois: NCTE, 1973), p. 147.

HANDWRITING OBJECTIVES

The child will:

1. Acquire, perfect, and maintain the skills of manuscript writing.

2. Acquire, perfect, and maintain the skills of cursive writing.

3. Establish correct size, spacing, and formation of the letters in both cursive and manuscript writing.

4. Make the transition from manuscript to cursive in the third grade.

5. Acquire a legible, fluent, and usable style of handwriting as he expresses himself in written reports, records, and creative writing.

6. Attain a degree of speed while maintaining legibility in writing.

7. Realize the importance of form in handwriting.

8. Use two spaces for all manuscript writing in primary grades and continue two spaces in cursive writing until his eyes are ready to adjust to tall and small letters in one space.

9. Establish correct habits of body, hands, arms, tools of writing and paper position that will contribute to ease and legibility of writing and healthful posture.

10. Position the paper correctly. In manuscript writing the paper is straight for the right-handed child but slanted for the left-handed child. In cursive it slants to the left for the right-handed child and to the right for the left-handed child.

11. Use the tools of handwriting correctly. Crayons and primary pencils are furnished in kindergarten and first grade. Regular pencils are used beginning in grade two. Ball point pens are not recommended until at least the fifth grade at the discretion of the teacher.

12. Use the proper paper for his writing. This includes unlined paper first, progressing to paper with two-inch rulings, then to two spaces of one inch and finally to one-inch ruling with a guideline at mid-space for manuscript writing in kindergarten and grade one. Grade two may use primary paper with 3/8 inch ruling or regular composition paper. Regular composition paper is used for all cursive writing.

13. Copy from the board neatly and accurately.

14. Practice letter formation and spacing of letters and words to improve handwriting and to develop use in writing.

15. Evaluate and diagnose his own writing, correcting and improving it.

16. Develop a positive attitude toward diagnosis and correction of errors.

17. Have reasons for writing.

18. Accord to others the courtesy of writing that is legible and attractive.

19. Recognize the value of good writing by observing the models in the room.

20. Make legible numerals in manuscript and cursive writing.

Activities for Primary Grades

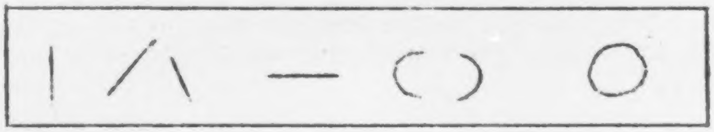
1. Child writes name at the chalkboard from a model which has been written by the teacher in large manuscript. Suggestions for name writing are found in the Teacher's Edition of Ready! Set! Go! furnished to all kindergarten teachers. Student books are not used by kindergarten children.

   For a delightful kindergarten or first grade Christmas tree, decorate it with cards having the children's first names on them. Make the cards large--at least two to three inches high. The teacher will do the printing in kindergarten; first grade children may write their own. The children will do the decorating with bright colors, sequins, and glitter. The cards may be taken home for the child's own tree.

2. Some opportunities for writing names in meaningful situations include:
   a. Labeling lockers.
   b. Making name plates for books.
   c. Labeling chairs and tables.
   d. Labeling napkins for mid-morning lunch.
   e. Labeling paintings and drawings.
   f. Making tags to identify own art objects.
   g. Signing the dittoed letters sent home to parents.
   h. Writing own name on cards to be used in primary grades.
   i. Signing own milk money receipts and bills.
   j. Writing names to be used for checking attendance. For example: write name on apple cut from construction paper to be placed in slit on construction apple tree. Other objects may be used. This idea makes a good functional bulletin board.

3. The use of large crayons precedes the use of pencils. Unlined newsprint precedes lined paper. The use of blackboard printing makes it easier for the pupils to acquire good formation of manuscript letters with strength in each stroke. Writing at desk and board may alternate. The paper at the desk should not be slanted except by the child who uses his left hand.

   Teacher conducts practice on the basic strokes involved in all manuscript letters on paper, in the air, and tracing on the chalkboard. Direction of the strokes and placement of the crayon and/or pencil to begin the strokes is stressed.



Basic strokes of manuscript writing

Other activities may include:

a. Playing with blocks, toys, and puzzles.
b. Expressing through paints, clay, charcoal, crayons, and chalk.
c. Experimenting with paint, chalk, crayon, and pencil in imitating writing.
d. Writing on chalkboard.

4. Handwriting is a visual skill. The child reproduces forms which he sees. Display manuscript cards at the eye level of the child as a visual aid. Charts, cards, simple handwriting books and other visual aids could be provided at a handwriting center which also includes other handwriting materials (paper, paint, art paper, large pencils, brushes, unlined and primary paper).

5. Some boys and girls can remember how a letter is made by looking at it and forming a visual image. But many pupils learn best in terms of sound, touch, or motion. Here are the steps of a multi-sensory method which gives all children a chance to learn:

   Have pupils (1) trace a large model of the letter with a forefinger, saying the letter name once as they trace; (2) trace the letter several more times; first with the hand, then with a pencil; (3) cover the letter and write it once on ruled paper; (4) compare the letter with the model. If it is correct, they write the letter several more times across the line. If incorrect, they trace the letter a few more times before again trying to write it independently. In using this method for cursive writing, be sure children hold the hand in natural writing position.

6. The program should include opportunity for understanding spacing, tall letters, small letters, and capitals.

7. Use raised-surface letter cards for finger tracing the letters of the alphabet.

8. Child may copy dictated story.

9. A "class address book" provides incentive for writing. Each child prints his name, address, and telephone number on a lined sheet of paper. He may use the remaining space to draw with crayons a picture of his house or apartment building. Staple each sheet to a piece of construction paper, assemble the pages into a booklet and bind with paper fasteners. (Upper grades see #25 for expansion of this activity.)

10. Spread Plasticene in a shallow cookie tray and scratch a letter on the surface with a stick. The child who is having difficulty with any specific letter may get the feel of making it by pushing the stick into the Plasticene and digging the letter in the soft clay.

    Sand may also be used in this manner.

11. Allow beginning writers to work with letters and words on large sheets of paper using broad-tipped colored felt pens to get the feel of the letters.

12. Working with a wet paintbrush on a dusty blackboard allows freedom in using large muscles.

13. Lines to help the child write evenly on the blackboard may be drawn using magic markers. If they are drawn with chalk when the board is wet, they will last several hours and stand several erasures.

14. Use the flannelboard. For example: Choose several four-or-five letter word sentences and select a group of children or a "committee" to print each word on a sentence strip. Scramble the words on the flannelboard and let each child at his seat write them in good sentence form.

15. When practicing letters, help the child to know where to begin a stroke by marking the place with a arrow or colored dot.

16. There's Rhythm in Writing[1]
An activity that children thoroughly enjoy--and one that promotes motor skills and a free, easy writing motion--is that of writing manuscript to musical accompaniment.

    To illustrate how to write in rhythm the letter h, for example, hum "Twinkle, Twinkle, Little Star" slowly as you write on the blackboard a row of h's. This song is in 2/4 time, and you should make one h for each two measures. Next let some of the children follow your example and demonstrate this same procedure at the blackboard.

    Be sure that the children make the letters with the right order and direction of strokes.

    Then distribute 9 x 12 inch (or better still, 12 x 18 inch) unlined paper and let the boys and girls hum to the slow rhythm you have started as they write the letter h across the page. Most children will be able to follow the rhythm if you set a slow pace. However, make a note of children who have difficulty and later give them extra help with forming the letters.

    The songs mentioned are available on records, but records should be used only to teach the melody if it is not familiar to children. A rhythm much slower than that of records must be used when the children write--a rhythm that children can follow comfortably and that will relax tense little fingers. The following reference chart will be useful whenever boys and girls write letters or numbers to their own musical accompaniment:

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[1] Handwriting, a leaflet from Scott, Foresman and Company, 1954.

Letter or Number	Tune	Time	Letters per Measure
a	London Bridge	4/4	1
A	Three Blind Mice	6/8	1 and a rest per 2 meas.
b	Twinkle, Twinkle	2/4	1 per 2 meas.
B	Three Blind Mice	6/8	1 and a rest per 2 meas.
c	A Tisket, a Tasket	2/4	1
C	A Tisket, a Tasket	2/4	1
d	London Bridge	4/4	1
D	Twinkle, Twinkle	2/4	1 per 2 meas.
e	Little Bo-Peep	6/8	1
E	Yankee Doodle	2/4	1 per 2 meas.
f	Frere Jacques	4/4	1*
F	Three Blind Mice	6/8	1 and a rest per 2 meas.
g	Rockabye Baby	6/8	1
G	Farmer in the Dell	6/8	1 per 2 meas.
h	Twinkle, Twinkle	2/4	1 per 2 meas.
H	Three Blind Mice	6/8	1 and a rest per 2 meas.
i	A Tisket, a Tasket	2/4	1
I	Frere Jacques	4/4	2*
j	Little Bo-Peep	6/8	1
J	A Tisket, a Tasket	2/4	1
k	Three Blind Mice	6/8	1 and a rest per 2 meas.
K	Three Blind Mice	6/8	1 and a rest per 2 meas..
l	Frere Jacques	4/4	2*
L	A Tisket, a Tasket	2/4	1
m	Three Blind Mice	6/8	1 and a rest per 2 meas.
M	Yankee Doodle	2/4	1 per 2 meas.
n	Twinkle, Twinkle	2/4	1 per 2 meas.
N	Three Blind Mice	6/8	1 and a rest per 2 meas.
o	The Mulberry Bush	6/8	1
O	The Mulberry Bush	6/8	1
p	Twinkle, Twinkle	2/4	1 per 2 meas.
P	Twinkle, Twinkle	2/4	1 per 2 meas.
q	Three Blind Mice	6/8	1 and a rest per 2 meas.
Q	Farmer in the Dell	6/8	1 per 2 meas.
r	Yankee Doodle	2/4	1
R	Three Blind Mice	6/8	1 and a rest per 2 meas.
s	Little Bo-Peep	6/8	1
S	Little Bo-Peep	6/8	1
t	A Tisket, a Tasket	2/4	1
T	A Tisket, a Tasket	2/4	1

* Children start writing on the word Frere.

u	London Bridge	4/4	1
U	London Bridge	4/4	1
v	Yankee Doodle	2/4	1
V	Yankee Doodle	2/4	1
w	Yankee Doodle	2/4	1 per 2 meas.
W	Yankee Doodle	2/4	1 per 2 meas.
x	Frere Jacques	4/4	1*
X	Frere Jacques	4/4	1*
y	Yankee Doodle	2/4	1
Y	Three Blind Mice	6/8	1 and a rest per 2 meas.
z	Three Blind Mice	6/8	1 and a rest per 2 meas.
Z	Three Blind Mice	6/8	1 and a rest per 2 meas.
1	Frere Jacques	4/4	2*
2	London Bridge	4/4	1
3	The Mulberry Bush	6/8	1
4	Three Blind Mice	6/8	1 and a rest per 2 meas.
5	Three Blind Mice	6/8	1 and a rest per 2 meas.
6	Little Bo-Peep	6/8	1
7	Yankee Doodle	2/4	1
8	The Mulberry Bush	6/8	1 per 2 meas.
9	London Bridge	4/4	1
10	Pop! Goes the Weasel	6/8	1

* Children start writing on the word Frere.

17. Use number jingles to create interest in letter or figure formation.[2] Examples:

Big and round and tipped this way
Is the very best way to make an A.

Round the tree and round the tree
This is how we make a 3.

Tall and straight as it can be
With a cross on top and that's a T.

Across the sky and down from heaven,
That is how we make a 7!

Write number rhymes to practice numbers

1,2
Buckle my shoe
3,4
Shut the door, etc.
(Children can draw a shoe, a door, etc.)

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[2] James A. Smith, Creative Teaching of the Language Arts in the Elementary School, (2nd. ed., Boston: Allyn and Bacon, Inc., 1973), pp. 1-2.

1,2,3,4,5
See that airplane dive
6,7,8,9,10
Up it goes again.

1,2,3 little Indians
4,5,6 little Indians (drawing)
7,8,9 little Indians
10 little Indian boys.

a,b,c,d,e,f,g
Tell what what you think of me!

a is for apple
b is for bow
c is for candy
d is for doe
etc.

18. Write the number of children in a room, in a row, at table.

19. Make calendars on dittoed sheets for practice in number writing. Children can draw pictures to illustrate the calendar.

20. Make number booklets. Have children write a number at the top of the page and then draw pictures to illustrate each number.

General Activities for All Grades

1. Have each child keep a folder of his written work from which collection the pupil can see his own growth in developing handwriting skills.

2. Use opaque projector on occasions to project handwriting specimens for discussions. Seeing his own work projected seems to inspire the child to take more pains with his writing and it is easy to hold the attention of the whole class while concentrating on an individual's work. Give a repeat performance showing a former and recent paper so a child can see improvement.

3. Construct learning centers to help child improve handwriting skills.

4. Use perception color strips. Post at eye level. Use as flash cards for visualization. Individual child may use at desk. Cut apart capitals and lower case letters. These may be used in learning centers.

   These cards are available from Zaner-Bloser Company, 612 North Park Street, Columbus, Ohio 43215: Manuscript (120001), Transition (120002), Cursive (120003).

5. Obtain Evaluation Scales of Zaner-Bloser Company. The child can use these scales to evaluate his own work and progress. It is suggested that a set of these be used: class level, above, and below.

6. Make up check lists with the child to use as self-evaluation devices such as:[3]

Name________________________	Very Good	Good	Fair	Poor
1. Do I keep my letters tall?				
2. Do I leave my oval letters open?				
3. Do I write all my letters with the same slant?				
4. Do I leave attractive margins on my paper?				
5. Do I end my words well?				
6. Do I space my letters well?				
7. Do I space my words well?				

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[3] James A. Smith, Creative Teaching of the Language Arts in the Elementary School, (2nd. ed., Boston: Allyn and Bacon, Inc., 1973), p. 272.

7. To develop children's ability to correct their own mistakes: Proofreading is a basic skill in written expression that can be encouraged at early levels. Observe carefully any difficulties pupils have exhibited in writing--for example, in alignment, spacing, or letter size. These difficulties may be corrected in an impersonal way by writing on the board made-up examples illustrating the errors, inviting discussion of them, and having volunteers write the correct forms above the incorrect ones. Whenever there is a suitable occasion, encourage children to look over their own writing and to suggest ways in which it might be improved.

8. Letter writing is a social grace. Learning to write letters should develop from a need and a desire. After Christmas, suggest that each child write a thank-you letter to parents for his gifts. Birthdays give an opportunity for individuals to thank parents and friends. Group appreciation of an assembly program or an exhibit could be written by the members of the class and one letter chosen by a committee could be sent.

9. Exchange letters from one class to another in the same school or from another school.

10. Other ideas for letter writing include:
    a. Writing for permission to visit places in the community.
    b. Requesting materials from the library or other places.
    c. Writing invitations.
    d. Making get-well and other greeting cards.
    e. Writing business letters.

11. Writing letters to pen pals. Addresses to which to write to obtain information on pen pals are:
    1. Student Letters Exchange, 821 Elm Ave., Minneapolis, Minnesota.
    2. Executive Secretary, National Council of Social Studies,
       P. O. Box 413, 1201 16th Street, N.W., Washington, D.C.

12. Adopt a merchant marine ship for a year and correspond with the captain and crew. Let the children help plot the trading routes all over the world. You need to apply for the waiting list if you desire to do this. Write to: Merchant Marine, Battery Park, New York City.

13. Have a VBW Club. Children who do their Very Best Writing can belong to the club. Names of members go up on a special chart. If a member becomes careless, he loses his membership. Make the new club exciting by keeping the meaning of VBW a secret. Only the boys and girls in the club know what the letters stand for.

14. A school-wide handwriting program could be instituted. Each class would choose the best handwriting (one showing the most improvement) every two weeks. The winners would be chosen from each grade level and posted on the hall bulletin board designed for that purpose.

15. Make dictionaries by stapling several sheets of lined paper together in book form and list starter words for creative writing stories.

16. Have children collect many patterns of handwriting in various art forms for a bulletin board display.

17. Another bulletin board could result from a special research project such as tracing the development of handwriting from a cultural and historical view.

18. Use the overhead projector with teacher-made or commercial transparencies.
Manuscript Writing, A Teacher Transparency Workbook, 12 color transparencies and 14 spirit masters
Cursive Writing, A Teacher Transparency Workbook, 12 color transparencies and 14 spirit masters.

May be purchased from:
Jack L. Hartman and Company, Inc.
2840 Peters Creek Rd. P. O. Box 6262
Roanoke, Virginia 24019

19. Handwriting filmstrips are available from Zaner-Bloser Company.
Manuscript filmstrip (B/W) Upper and lower case letters #490010
Cursive filmstrip (B/W) Upper and lower case letters #490020
Set of four, Manuscript and Cursive (B/W) #490050
Color filmstrips, Set of 2 cursive, Upper grades #901215

The Zaner-Bloser catalog lists other teaching aids which you might find very helpful.

Zaner-Bloser Company
612 North Park Street
Columbus, Ohio 43215

20. Some ideas for functional writing include:
    a. Recording weather observations and science experiments.
    b. Making outlines for reports.
    c. Recording class events.
    d. Making captions for bulletin board displays.
    e. Writing daily schedule.
    f. Writing cafeteria menus.
    g. Writing newspaper articles.
    h. Making lists.
    i. Writing announcements.
    j. Labeling
    k. Writing reports--book, social studies.
    l. Taking minutes of meetings.
    m. Writing up interviews.
    n. Taking notes.
    o. Making titles for books and posters.
    p. Writing stories for young children.

21. Have the class examine some historical documents to see how styles of writing have changed.

22. Let the children try writing with a quill pen and note the difference in the styles of writing which results.

23. Call attention to the relative size of letters the child is learning to write whether manuscript or cursive. Write letters on the board and ask questions about similarities and differences. For instance: "How tall is the letter *d*? How tall is *a*? Where do you cross the *t*? How high is the *i* before you dot it?" Let the child write all the letters that are just as tall as *d*, the same height as *a*, that go below the line like *g*. Learning to estimate these spatial relationships helps the pupil adjust to varying line spacing on ruled paper, and aids when writing a caption or a sentence on the unlined paper used for posters or drawings.

24. Upper grade students can be used as aides in the lower grades with children that need help in improving handwriting skills.

25. Make up a dittoed address book for each child. Leave room for each child to write his name, address, and telephone number. Pass the books around and have each child write in every book until all are complete.

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SPELLING AND DICTIONARY SKILLS

Spelling is an essential part of the language arts program. It serves as an important tool of communication and self-expression. Being able to spell is an ability greatly needed whenever a person prepares a message to be read by others.

Children, when given the opportunity to write, realize the importance of spelling. The teacher's job is to provide motivation and guidance in helping each pupil develop an effective method of learning to spell and an attitude of pride in correct spelling.

The child's physical and mental growth must be considered before any spelling instruction is undertaken. Because spelling skills require the visual, the auditory, and the kinesthetic approaches, the child needs a consistent method of study after he has acquired spelling readiness. In that all children do not reach maturity at the same time nor are they equally acquainted with the same word, spelling instruction must be individualized. A reasonable muscular coordination of the child is important for spelling readiness, as well as a need to express himself in writing. The child must be motivated by a rich language program in the first year of school. When the child indicates these signs of readiness for spelling, he uses pictures, experience charts, cards, and the chalkboard as he learns to spell words which are important to him. The major emphasis at this level should be placed on spelling words the child wishes to use in his everyday learning experiences.

Formal instruction begins in Grade Two. Out of the many experiences with words in reading and writing, the child begins to make spelling generalizations. Basic Goals in Spelling, by William Kottmeyer and Audrey Claus, (New York: McGraw-Hill Book Company, 1968.), is the adopted spelling text for the Hampton elementary schools. On each level of the series, the written vocabulary of pupils has been carefully studied to identify phonetic and structural generalizations, and the words for each grade level have been selected according to pupil interests and usefulness.

During the child's second-grade experiences, he learns about the vowels, consonants, and picture-writing symbols called "pictograms." Since our English language has forty-four speech sounds, it is meaningful for the teacher at this time to stress correct pronunciation in the teachings of these words.

As the child gains proficiency in spelling he should be allowed to keep his own individual spelling list which will include words missed from previous units, words learned in creative writing and other subjects, and words which interest the child. By individualizing the spelling program, the teacher is able to work with small groups. Through individualization the teacher is better able to direct and supervise the study and writing of the words to be learned, to make notes on difficulties being encountered by individual children, to note evidences of change in the growth of skills, to change the emphasis in instruction, and to shift the membership in the groups frequently so that no loss of status is attached to moving from one group to another. By grouping for instruction, the teacher can provide opportunity for the children who need more time to develop word-attack skills, and at the same time he can provide opportunity for the children who need other kinds of language development.

By the time the child enters the upper grades, the spelling generalizations are rapidly building and the spelling program braodens. At his level too much dependence can be placed upon the spelling period as a means of improving spelling. Spelling periods *per se* probably contribute to about one-third of the achievement of good spelling. About two-thirds of the progress made by the child is more likely a result of good reading and writing in all content areas.

There are many factors which affect spelling, reading, good oral communication, discriminate listening to sounds, precision in enunciation, and handwriting. It should also be noted that there is a great deal of handwriting, dictionary work, and proofreading in spelling texts on the upper levels that give the spelling program a total language arts approach.

It is important to note especially in the upper levels that the spelling program should begin each year with a comprehensive review of the materials covered in preceding levels. This is to ensure that the pupil who enters such a program without prior experience in it or who has forgotten what he has learned will have exposure to the fundamental principles previously taught.

A total language arts approach recognizes the importance of the dictionary in the upper grades. The child can find in the dictionary not only the spelling of the word, but also its pronunciation (re-spelling), oral and written syllabication, meaning or meanings, part of speech, and usually the language origin.

Each child in Hampton is asked to purchase the school-adopted dictionary when he enters the fourth grade. *The Macmillian School Dictionary* (Macmillian Publishing Company, 1974) is the current adoption. This dictionary is used by the children in Grade Five and Six also. The idea is that the child should have an adequate dictionary of his own to be used at home and at school. School-purchased dictionaries for classroom use help to give continuity to the dictionary program. The curriculum of the fourth grade includes formal instruction in the use of the dictionary. The teacher is also provided with a teacher's edition for use in teaching the skills.

Because the establishment of the dictionary habit is considered so crucial, most modern spelling books include in the back of the book a "spelling dictionary." Such a dictionary usually contains the words in all the weekly study lists and additional words that might be called for in lesson exercises.

Along with dictionary skills, an effective spelling program ought to include, at a level appropriate to the maturity of the child, a condensed but informative review of the historical development of language in general and its orthography in particular. Not only is this a fascinating tale in itself, but also provides a background that puts spelling in perspective and helps the child understand the reasons for the spelling of many words in our language.

Evaluation is a constant process in spelling instruction. It is very important that the child experience success in spelling. The child who appraises his own spelling usually progresses at a faster rate. Special emphasis is on improvement and change. Once the child has identified his spelling problems he can practice mastering these skills.

The child makes the greatest spelling progress when the spelling program is linked with purposeful communication. The teacher should use every available means in making spelling functional and fun.

SPELLING

OBJECTIVES

The child will:

1. Acquire good listening habits necessary in learning to spell words.

2. Learn spelling by seeing, hearing, and writing the word correctly.

3. Decode the word through the study of phonics and structure.

4. Recall the word separately and in context.

5. Learn to spell correctly the words he has occasion to use in his writing.

6. Acquire a desire to be a good speller by:
   a. Realizing that spelling errors make a poor impression in letters and other written work.

   b. Understanding that the words he is learning in his spelling lessons are those which he can use immediately and in the future.

   c. Studying the spelling lessons.

   d. Assuming the responsibility for learning to spell by setting up goals and reaching them.

   e. Taking pride in spelling correctly in all written work.

   f. Proofreading for spelling errors.

   g. Helping others with spelling skills.

7. Observe spelling patterns and make generalizations.

8. Apply spelling rules.

9. Learn exceptions to spelling rules.

10. Study the words frequently misspelled in content areas.

11. Learn word meanings and appropriate usage.

12. Keep a list of words he has misspelled previously and check mastery of this list.

13. Attack spelling problems independently.

14. Master the skills necessary for effective use of the dictionary.

15. Acquire a knowledge of the history and development of the English language.

Spelling and Dictionary Skills Activities

A stimulating classroom can provide the student with proper spelling of words on charts, bulletin boards, and learning stations. Stimulating spelling games can lead children also into a game of discovery in spelling. As they look at words and listen to them, pronounce them, enunciate them and write them, pupils are led to discover new clues to correct spelling.

1. Puzzle Elements
   a. I am in see, sing, and say. What sound am I?

   b. I am in took, but am not in look. I am _________.

   c. Baby, book, ball. The b is at the ___________.

2. Making new words by changing a vowel

   bat
   bet
   bit
   but
   cat
   cot

   bug
   big
   beg
   for
   fur
   far

   ham
   hum
   him
   pen
   pan
   pin

   pot
   pat
   pit

3. Making new words by adding letters

   all (call, ball, tall, fall, hall, stall, wall)

   and (sand, band, hand, land)

   old (cold, bold, fold, gold, hold)

   an (fan, can, man, pan, ran)

   in (tin, bin, fin, pin)

   ike (bike, dike, like, hike, Mike)

   ate (bate, crate, date, fate, gate)

   ill (bill, dill, fill, hill, pill)

4. Treasure Box

   Words are written on separate slips of paper which are then folded and put into a box called the "Treasure Box." Each child in turn draws out a slip which he hands to the teacher without opening. The teacher pronounces the word and the child attempts to spell it. Any misspelled words is handed back to the child who had difficulty with it. The object of the game is to end the game with no slips of paper. Those who do have slips learn to spell the words that are on them. Two children can thus provide extra practice for each other as they play this game in a quiet corner.

5. Endless Chain

A player starts this game by spelling any word he chooses. The next player spells a word that begins with the last letter of the word spelled by the first player. The game continues in this way with each player spelling a word which begins with the final letter of the word last spelled. This game may be played as a relay race with two groups competing at the chalkboard or it may be used as a timed exercise in which each child writes as many words as possible in a given length of time like the chain above.

6. Turn-up Letters

For this game the players are seated at a table. Before them on the table face-down are a number of alphabet cards. The players decide on a category for the game--animals, birds, cities, flowers, etc. Then each player in turn picks up a card and exhibits the letter.

The first child to write a word beginning with that letter, belonging to the category decided upon and spelled correctly, gets the card. The player to the right of the first one who writes the word may challenge the spelling. If it is incorrect, the challenger gets the card.

When all the cards have been turned up, the player having the most cards wins. Letters which appear infrequently at the beginning of a word such as j, u, x, y, and z should be omitted.

7. Alphabet Jumble

Two sets of the alphabet are placed in a long chalk tray. Two children compete to see which one can be first to arrange one set in correct alphabetical order.

8. Find It

Words are listed on the chalkboard. The teacher or a student gives the definition of the word and the children in turn spell the word defined.

9. Balloons

Draw balloons on the chalkboard. Write the first letter of spelling words in each balloon. You are to sell them. Each child who can say and spell the word which starts with a [illegible] beginning letter buys a balloon. Let the child select the balloon he wants. If he spells the word correctly, write on the balloon the word and his name.

10. Dictionary Game

One child opens the dictionary at random saying, "I have opened the dictionary to an sp-page." Each child then writes as many words starting with sp- as he can.

Two teams may compete, each child in turn adding a word. To prevent careless or poor writing, each team may have a recorder who writes the words suggested by the team. Have three to five on a team. The winning team may then want to challenge another team.

11. Dictionary Challenge Game

Pupils take turns presenting a strange or unusual word to their classmates. In advance the pupil studies the pronunciation and meanings carefully. The class is given one clue, such as: phonetic spelling of word or the use of a synonym for the word. The number of guesses may be limited, depending on the ability of the class.

12. Dictionary Detective

For a fast drill in building dictionary skills, pose those three types of questions:

What is the second word after farther?

What is the word directly before different?

Name four compound words beginning with life.

13. Dictionary Skills

To help locate and alphabetize letters and words in the dictionary, have the children raise their dictionary over their heads.The teacher calls out a word, the children repeat it and then the children begin looking for the word in their dictionaries. The first one to find it stands or raises his hand and then reads the word, its meaning, etc. The child then calls out the next word to be looked up. (This activity should be conducted in an orderly manner so that the dictionaries will not be damaged.)

14. Baseball

One form of this delightful game uses word cards and is especially good for practice on words frequently misspelled. Each card contains a word, then a value such as one base hit, or a home run, and others and the name of the position who is to catch the ball if it is misspelled. The cards look like the ones below. The object of the game is for the child to spell correctly the word on the top of the card. If he does, he then gets to move to the bases. The desgnated catcher on the third line on the card has the chance to get the player out if he can spell correctly the word that the player misspelled. This game is both challenging and fun for all.

Word: all right

player: 2-base hit

catcher: 3rd baseman

Word: Separate

player: 3-base hit

catcher: right fielder

15. The Maiden and the Dragon

At one chalkboard area a "maiden" is drawn, tied to a rock by five ropes. On the other side a dragon is drawn facing five waves. One group represents the maiden, the other the dragon. The game proceeds in the manner of the traditional spelldown. Each time a member of the team of the maiden misspells a word, one of the waves is erased. The waves are protecting the maiden from the dragon. Each time a member of the dragon team misspells a word one of the ropes is erased. When the five waves are gone the dragon will be released to devour the maiden. But is the five ropes are cut the maiden is freed and the dragon dies. Suspense develops although no player leaves the game.

16. Checkers

This is a spelldown in which the student who spells a word correctly "jumps" two persons in the direction of the front end of the line. When he reaches the end, he goes to his seat. The advantage of such procedure is that those who need practice remain, while those who know the words have time for independent work. This game is also called "spellup."

17. Spelling Partners

This is an adaption of a well-known television program. Couples compete and must decide on a correct spelling during a time limit. (A watch with a second hand is needed.) Winners compete with the next couple. A couple who spells down another may be challenged by any two in the room, or another couple. Sometimes it is wise to combine a good and poor speller on each team.

18. Spelling Enrichment Activities

a. Write a news report of an event in the school or classroom.
b. Find other meanings for words in the spelling list or write a sentence illustrating the meaning.
c. Write a paragraph about a secret wish, or a wish you make but do not really want, such as being a baby again, or a dog.
d. Explain how people first used fire, the wheel, or glass.
e. Take an old story or fable and make it modern, such as "Christmas with the Three Bears."
f. Make a list of first-aid suggestions that should be in every Automobile.
g. Using an encyclopedia, research and report how long the following animals usually live: dog, horse, bear, elephant, etc.
h. Discover different ways in which the same meaning is expressed in different parts of the English-speaking world; e.g. in England: lift for elevator, cinema for movie, petrol for gasoline, sweets for dessert or candy; in Canada: spool of cotton for spool of thread, tap for faucet, window blind for window shade; in Australia: sundowner for hobo.

19. Report on the origin of some of the words we use.

20. Collect and discuss words that come to us from other peoples. For examples:

African	zebra, chimpanzee
American Indian	hominy, persimmon, squaw
Arabian	admiral, alflafa, magazine
Australian	kangaroo, boomerang
Chinese	silk, pongoo, tea, ketchup
Dutch	skipper, sleigh, waffle, boss
French	cafe, bouquet, menu, dinner
German	hamburger, waltz, kindergarten
Hebrew	amen, hemp, shekel
Hungarian	goulash, tokay
Irish	brogue, colleen, bog
Malay-Polynesian	gingham, bantam, tattoo
Persian	scarlet, caravan, lilac, seersucker
Portuguese	veranda, marmalade, yam
Scandanavian	ski, squall, smelt, keg
Scotch	clan, reel (dance)
Slavonic	sable, polka, robot
Spanish	barbeque, bronco
Turkish	tulip, coffee, fog
Welsh	flannel, crag

SPELLING

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LANGUAGE STUDY

Language is as old as human society. It is the essential tool of communication that allows fulfillment in our lives and thus plays an important role in all aspects of daily living.

Grammar may be defined as that knowledge which a person must have in order to understand and speak a language. Language study includes study of sounds (phonology), the study of words (morphology), as well as the study of syntax (sentence structure).

The teacher is concerned with the best approach for presenting language study. The Roberts English Series, adopted by the Hampton City Schools, subscribes to the theory of transformational-generative grammar. This grammar is one of three main types taught in schools today: traditional, structural, and transformational-generative.

Traditional grammar, the oldest of the grammars, is the one most teachers studied in school. It attempts to adapt the rules of Latin grammar, setting up the rules as to how the language should be used instead of how it actually operates. Structural grammar seeks to identify and classify the unit and levels of language. It focuses attention on present day language and attempts to describe the structures of these levels. Transformation-generative grammar is concerned with the process through which language is learned. The premise of transformational grammar is that the English language has relatively few basic sentence patterns, called kernels. Any other sentence structure used by the adult is a transformed sentence, constructed by expanding the noun phrase or the verb phrase of the kernel sentence.

In the early grades the child feels free to use his language through poetry, listening, and simple writing experiences. From tracing and copying words and sentences, the child then proceeds to supply missing parts of sentences. Here the child combines parts of a sentence into a grammatical whole. With this background, he proceeds to the writing of original sentences and eventually to original compositions of several sentences.

By Grade Three, the child is ready to study the structure of the sentence in its simplest form. In Grades Three through Six The Roberts English Series stresses the syntax of the language. This language study encompasses many things which were not previously studied: word histories and derivations, the use of the dictionary, how style and structure can contribute to meanings, phonology and morphology, and more. In light of this statement, every language program should include much study "about language."

In Grades One through Six, the series presents a literature selection to open each new section. Many of the poems and other selections that begin the sections are traditional, although a number of them represent fine contemporary authors of children's literature. These selections are suitable in that they will stand repetition, analysis, memorization and serve as a source for creative writing. But even more importantly, these literature selections bring the child into contact with the common literary heritage of English-speaking peoples. The selections are the nucleus of the "reservoir" of literature from which the child can draw many expressions and ideas common to his culture.

Transformational generative grammar may be taught as formally as was traditional grammar in the past, including much of the same type of emphasis upon rules, isolation of example sentences from the expression of children, constructing sentences unimaginatively and activities that have little interest for, or provide little meaning to, the child. The Roberts English Series is designed, however, to lead the child to discover, explore, enjoy, and play with language. It presents language study as a means of improving the child's writing in a thorough and sequential way.

This series takes into account that language is the thing that sets man apart from animals, that it is unique for the human race and that the child therefore needs to know about his own language. It helps the child learn *about* his language through many observations and experiences with it. Not until the child reaches the middle grades does he become formally acquainted with the rules of grammar.

In the primary grades, *The Roberts English Series* plans especially to build confidence in the child, for most children have not begun to read or write, yet they have a basic knowledge of their language and how it operates. They understand sentences and know if a part of a sentence has been omitted. Children speak in phrases and sentences and know many words and their meanings. Certainly some children will occasionally mix up word order, will add the wrong ending or not add one. But the basic understanding of the system is present and developing.

It is vital that the teacher follow the sequential program as presented. He is encouraged, however, to bring independent ideas into the program and will recognize the need to use a variety of materials and equipment in order to create enthusiasm. Success of the program depends upon the attitude of the teacher. An enthusiastic approach will generate enthusiastic results.

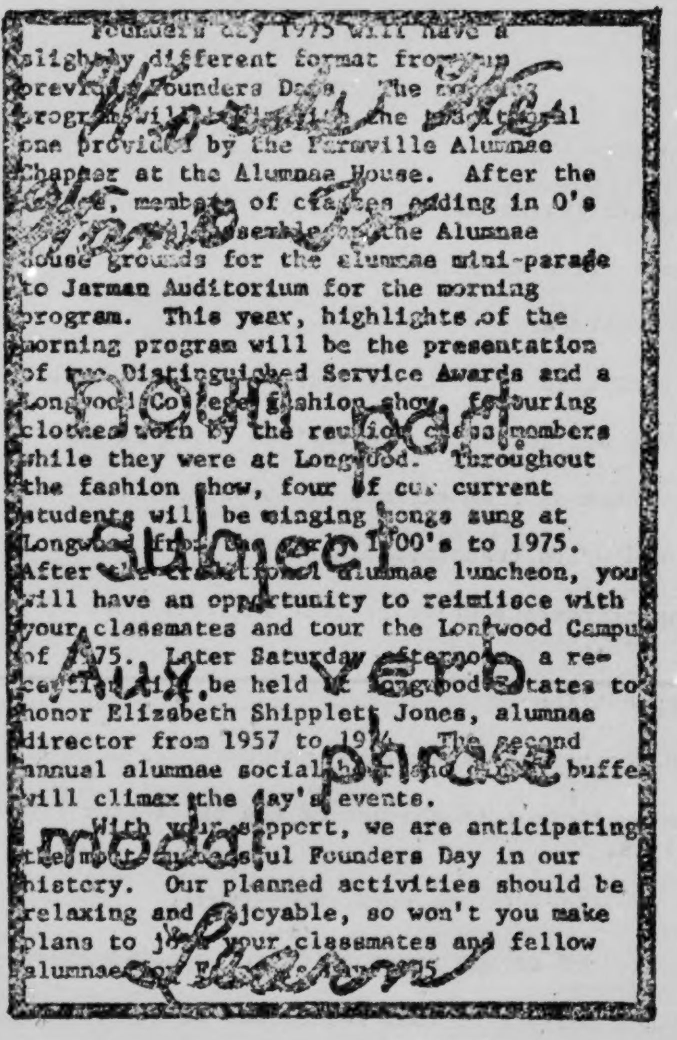
The teacher needs to realize that an effective language program encompasses more than the material taught in The Roberts English Series. The ultimate goal of language education is the development of citizens at ease with their native language, able to use it in formal and informal situations with clarity, color, and charm.

LANGUAGE STUDY

OBJECTIVES

The child will:

1. Distinguish the sounds in words and relate sounds to letters.
2. Spell and write words correctly.
3. Expand vocabulary.
4. Build sentences from simple noun phrases and verb phrases.
5. Study and use correctly the various forms of the word be.
6. Write sentences from strings of morphemes.
7. Study and write transformations.
8. Develop paragraphs which reflect increased use of complex sentence structures.
9. Develop outlines.
10. Use proper capitalization and punctuation.
11. Become proficient in the use of the dictionary and other resource materials.
12. Study etymology (where words come from).
13. Recognize and accept regional differences in speech and writing.
14. Study and analyze various selections of literature.

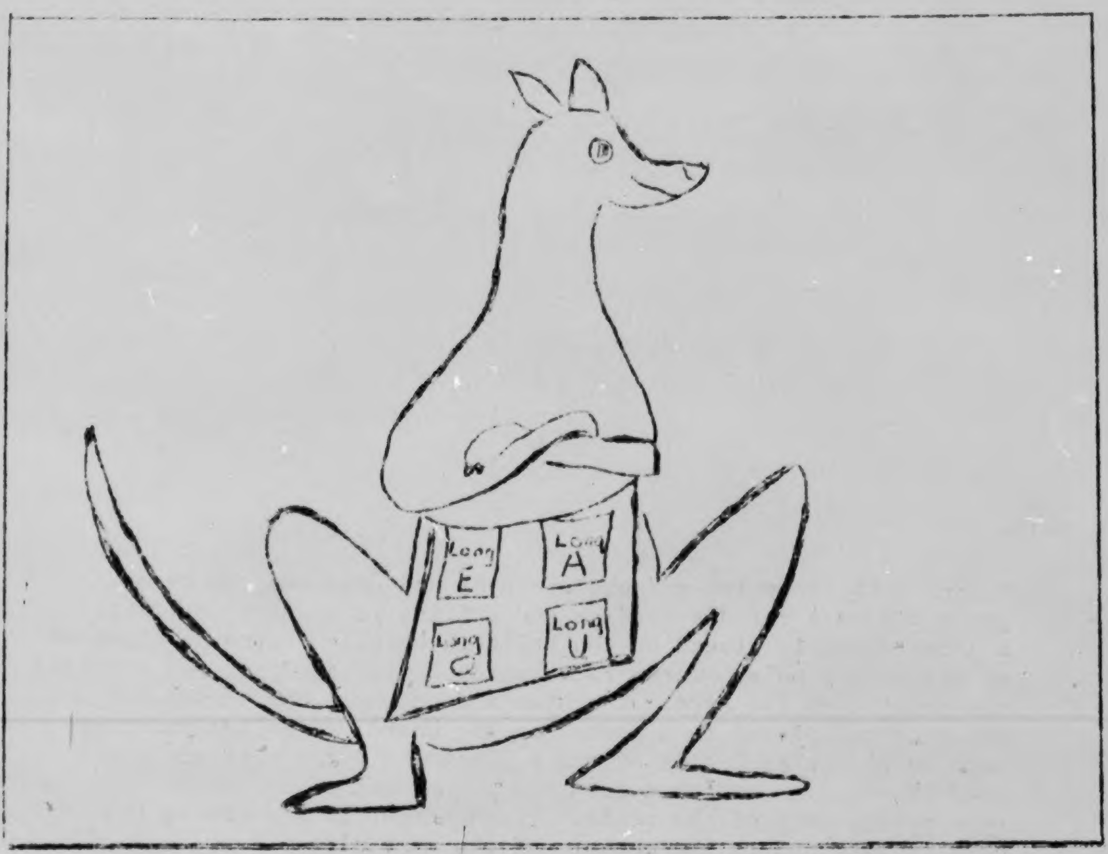


Founders day 1975 will have a slightly different format from [illegible] previous Founders Days. The [illegible] program will [illegible] the [illegible] one provided by the Farmville Alumnae Chapter at the Alumnae House. After the [illegible], members of classes ending in 0's [illegible] assemble [illegible] the Alumnae House grounds for the alumnae mini-parade to Jarman Auditorium for the morning program. This year, highlights of the morning program will be the presentation of two Distinguished Service Awards and a Longwood College fashion show, featuring clothes worn by the reunion class members while they were at Longwood. Throughout the fashion show, four of our current students will be singing songs sung at Longwood from the early 1900's to 1975. After the traditional alumnae luncheon, you will have an opportunity to reminisce with your classmates and tour the Longwood Campus of 1975. Later Saturday afternoon, a reception will be held at Longwood Estates to honor Elizabeth Shipplett Jones, alumnae director from 1957 to 197[illegible]. The second annual alumnae social hour and [illegible] buffet will climax the day's events.

With your support, we are anticipating the most successful Founders Day in our history. Our planned activities should be relaxing and enjoyable, so won't you make plans to join your classmates and fellow alumnae for F[illegible] 1975

Words We Want to Learn

This board could be full-sized or occupy an easel, poster, or small board. When a child finds a word he wants to learn in language arts, he writes it on the board and placed the word clearly so that everyone can read it easily. He then defines the word and learns its definition. When he can give the word's meaning to the class, he becomes an expert on that word and helps others to learn his word.



Words in the Hopper[1]

Draw a large construction-paper kangaroo and make a carpenter's apron for her out of paper of a contrasting color.

The apron has many pockets, which may be fixed to stand out. They're labeled "Homonyms," "Synomyms," "Antonyms," "OW sound of cow," "OW sound of show," "Long A," "Long O" and"Long U."

The children write appropriate words on strips of white paper and then put them in the pocket that describes them. Youngsters will find it a fun way to learn.

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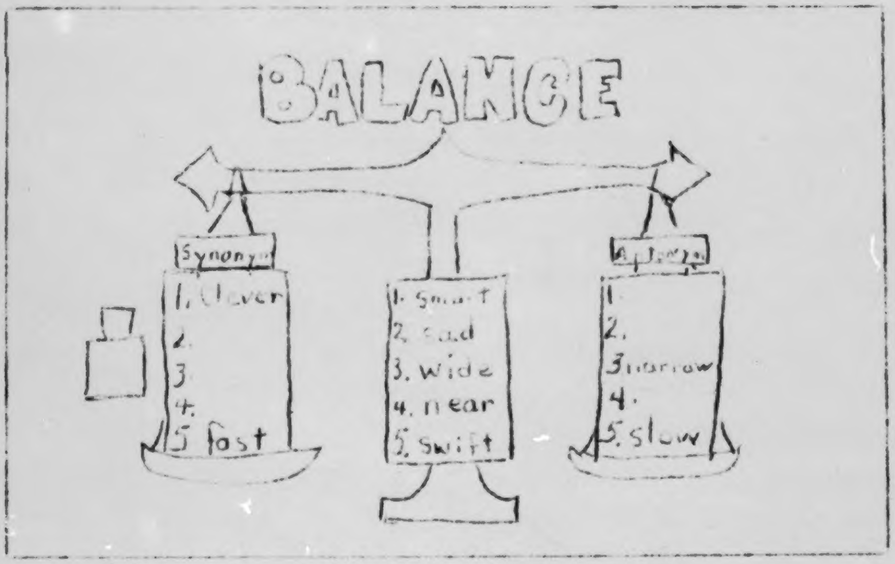
[1] Sandra Turnbull, Ewing, Mo.



Balance

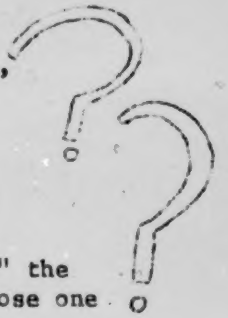
Learning to recognize and use synonyms and antonyms can be a great aid to a child's reading and writing in creative writing. A large scale is placed on the bulletin board. A card is attached on the center pole. Words to be matched with synonyms and antonyms are printed on the card. Synonyms and antonyms can be written on cards and placed in a pocket on the board. A pocket chart or card is put on each side of the scale to hold the word cards. A student draws a word card from the pocket and places it on the appropriate side of the scale. If an answer is incorrect, the card is returned to the pocket and the next player draws a card. Points could be scored for each correct answer or the child could make up his own cards and rules. The words should be changed often.

What Am I?

For a touch of mystery, children enjoy a guessing game where one child gives several characteristics of a bird, animal, insect, or even a person without revealing the identity. As an example,

"I have two tiny feet, two
beady black eyes, and two
beautiful blue wings.
What am I?"

The correct guesser does not necessarily need to be "it" the next time. Let him choose another pupil, or simply choose one yourself.



Geographical Tennis

One side calls out a common noun such as "city" and the other side must bat back with "Richmond" or any city in the geographical area within bounds names before the game begins. Then serve another category such as "river" which might call for the James River. No scoring is done until one side misses, then the opposite side scores.

Antonyms

Find pictures of oppssites (example: boy--girl) and paste them at the top of a twelve by eighteen sheet of drawing paper. When children think of a pair of words or find them in their reading, they may go and write their words on the sheet. The teacher can help them along by saying things such as:

Candy is sweet, but pickles are ______________.
The airplane is fast, but a snail is _____________.
The sky is above, the ground _______________.
In the morning the sun rises; at night the sun ___________.

Synonym Golf

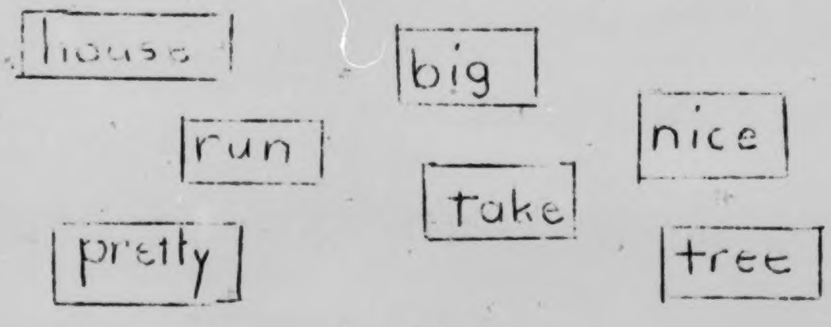
Compile a list of eighteen words representing the eighteen holes of golf. Try to find a synonym for each word. The number of letters in the synonym chosen represants the score for the word. Score eight for a word for which you can find no synonym. The lowest score wins.

Teakettle

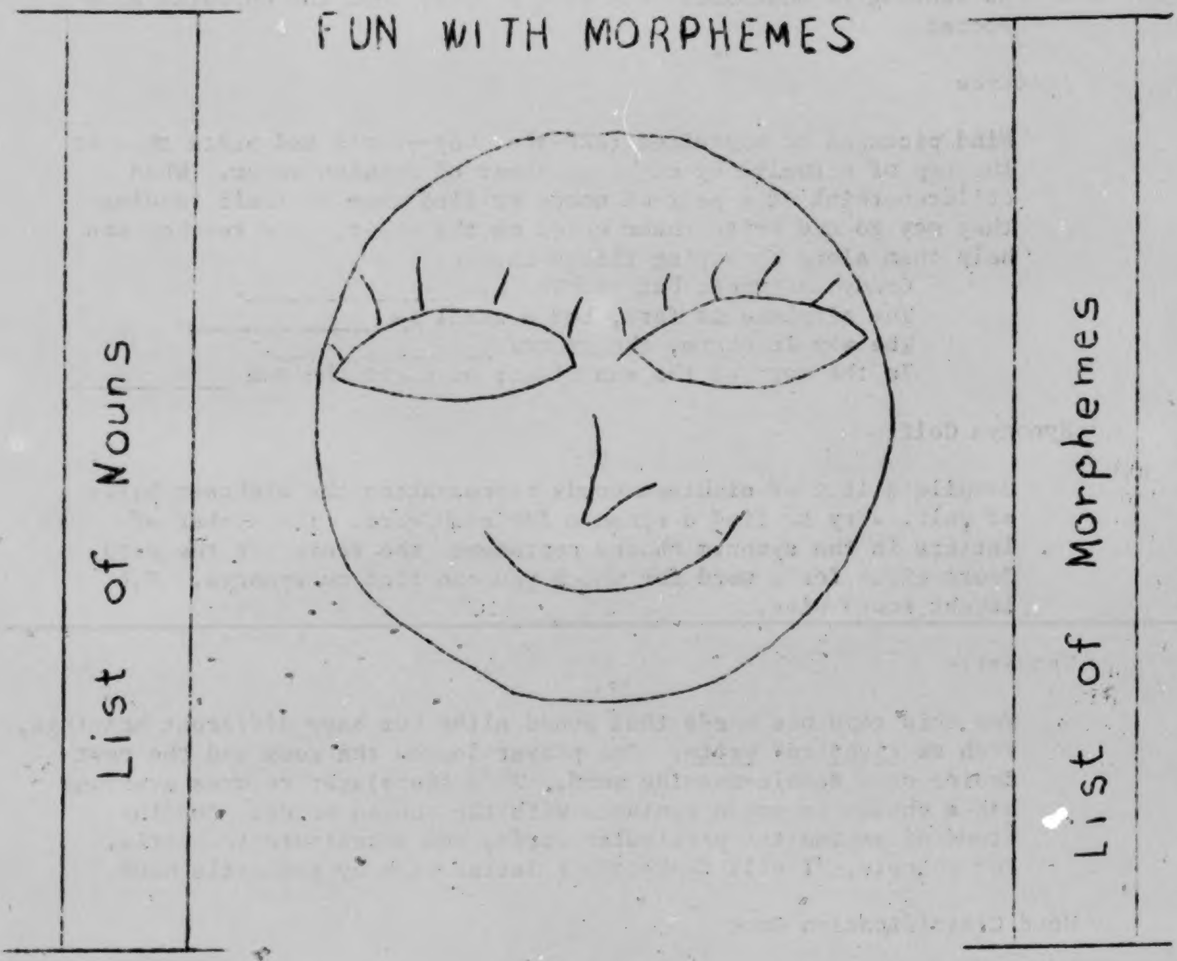
For this game use words that sound alike but have different meanings, such as right and write. One player leaves the room and the rest decide on a double-meaning word. When the player returns everyone has a chance to use a sentence with the chosen words. But instead of saying the particular words, you substitute teakettle. For example, "I will teakettle a letter with my teakettle hand."

Word Classification Game

Give pupils cards that have a noun, verb, adjective, etc., on them. All pupils who have cards that name something exchange seats. All pupils who have cards that express action change seats. All pupils who have cards that describe may change places, etc. If one seat is removed, one child will be left standing each time and he may call for the next exchange.



Bulletin Board

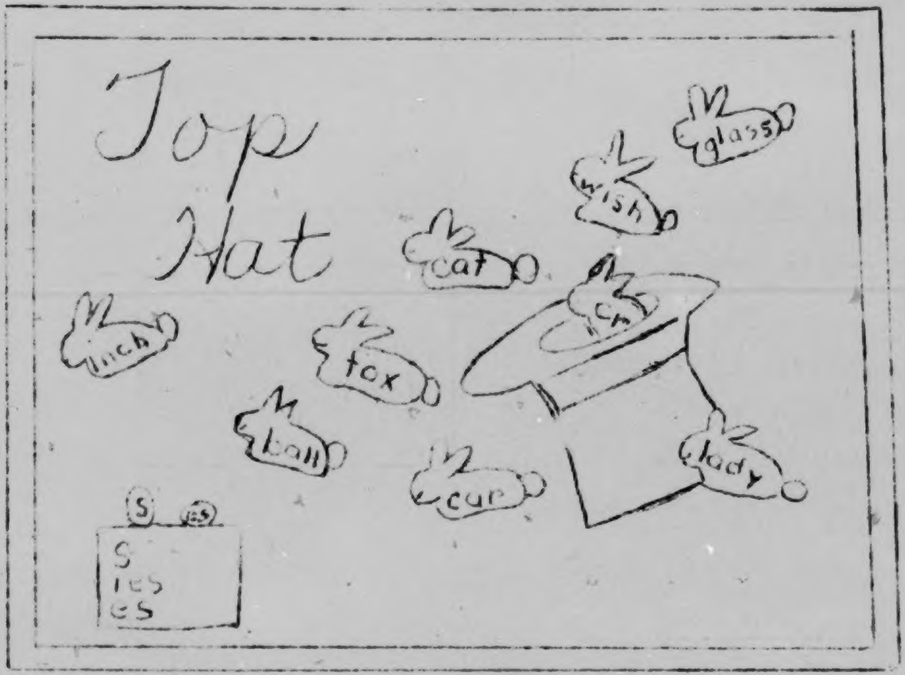

FUN WITH MORPHEMES
List of Nouns
List of Morphemes

Place the list of nouns through one eye on the smiling face, and the list of morphemes through the other eye. Afterwards, try to match each noun with the correct number of morphemes.

Note: Answer key can be placed on back of the smiling face.

Seeing Plurals

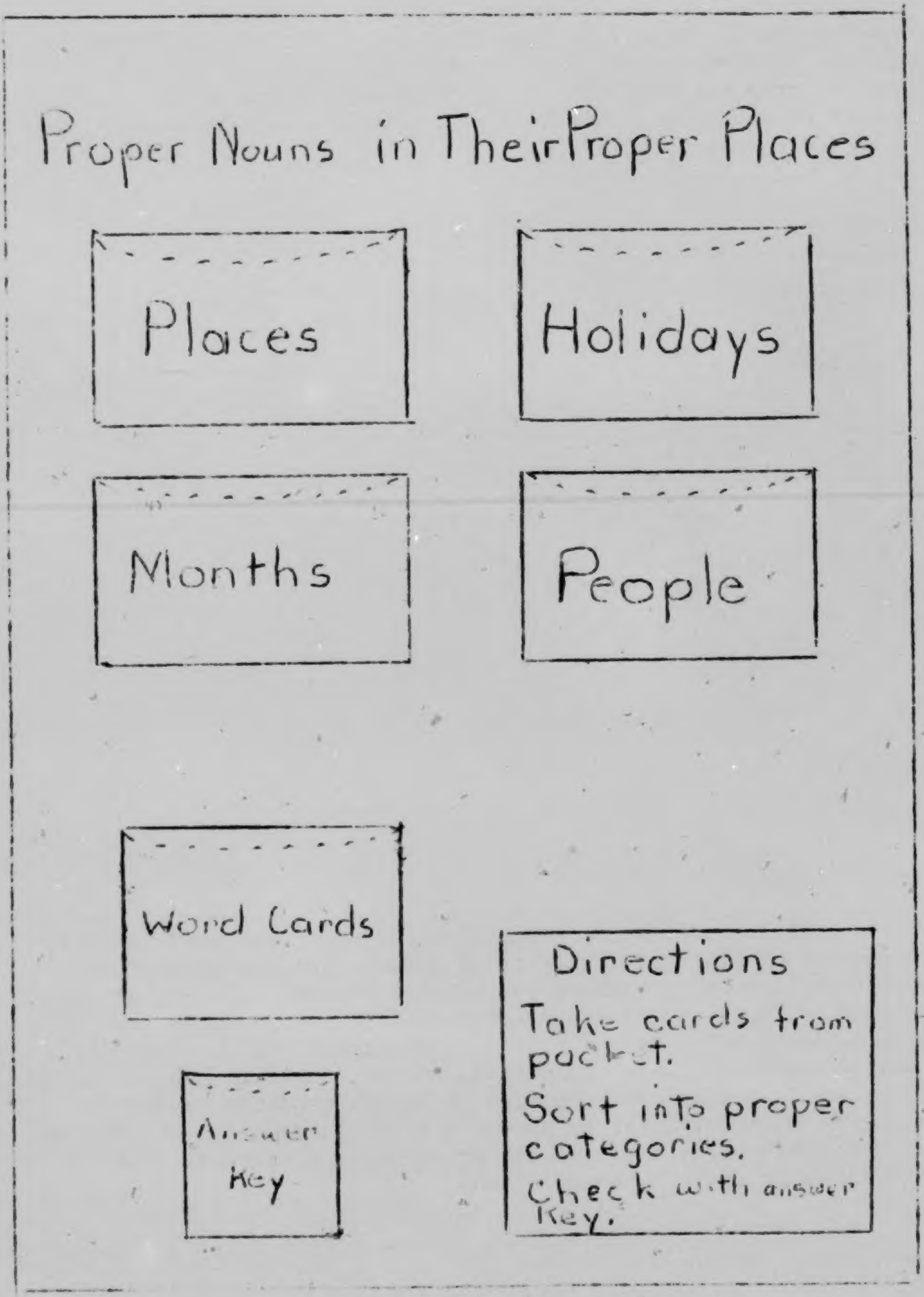
Beginners need help to learn plurals first. Print some cards with "s," "es," and "ies" endings. At the conclusion of a reading group, place some noun flash cards in the chalk tray. Let the children select the proper plural endings. Remember that if they use the "ies" endings, they must cover up the final letter of the word. This kind of practice should precede introducing the formal rule.



Top Hat

This vocabulary development board can be used when studying the formation of plurals. Words to be made plural are printed on small rabbits and placed on the bulletin board. The plural endings s, ies, and es are written on tail-shaped cards and placed in a pocket at the bottom of the board. Each player in turn draws a tail card and pins it on any rabbit to make a plural. Sentences could be made up by the students to use the words in their singular or plural forms. These could be written on the chalkboard, chart paper, or on sentence strips. The rabbit cards can be changed often.

Learning Station Proper Nouns in Their Proper Places


Proper Nouns in Their Proper Places
Places
Holidays
Months
People
Word Cards
Answer Key

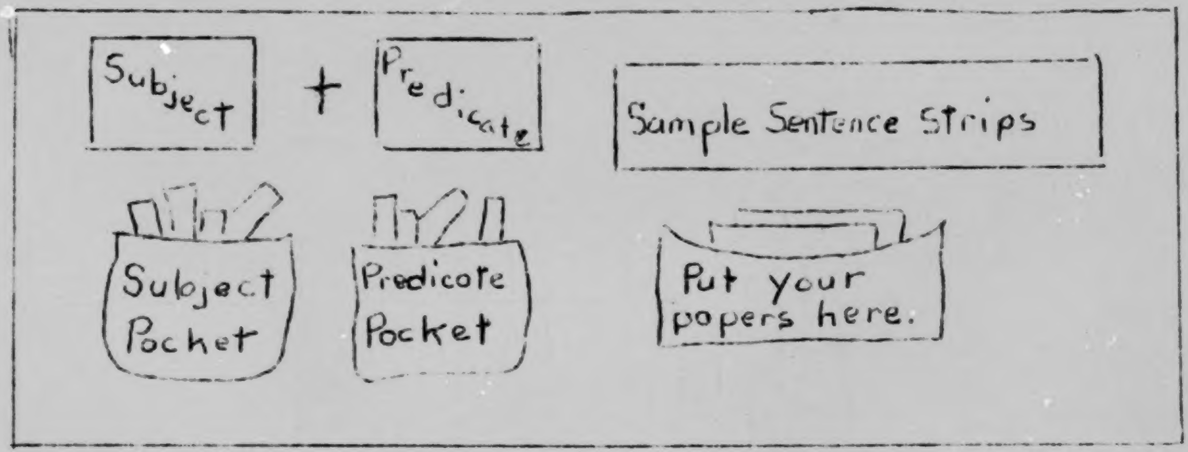
Directions

Take cards from pocket.

Sort into proper categories.

Check with answer key.

SENTENCE BUILDERS

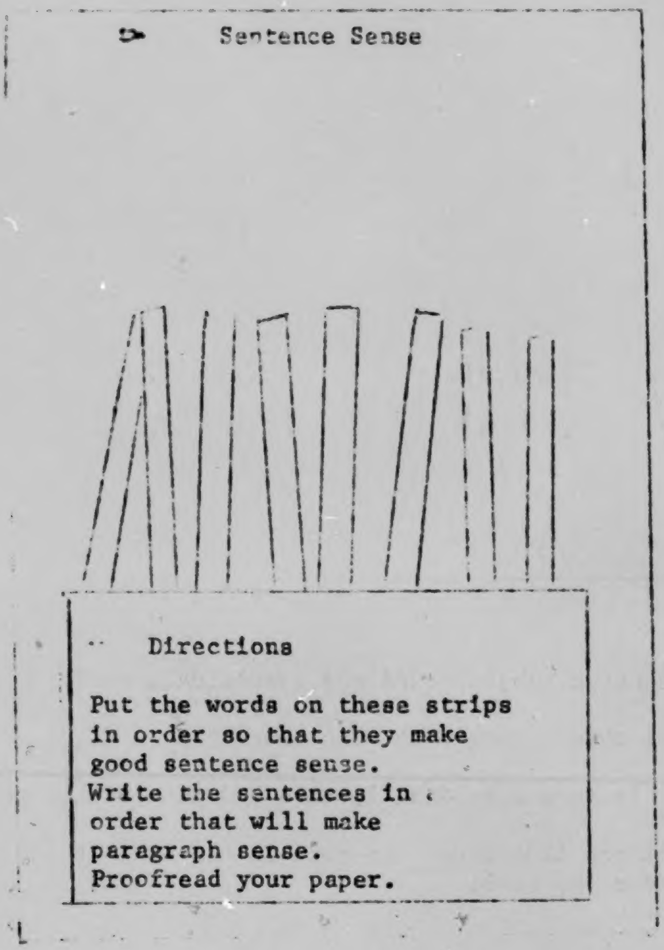

Subject
+
Predicate
Sample Sentence Strips
Subject Pocket
Predicote Pocket
Put your popers here.

Directions

1. Choose a subject card and a predicate card.
2. Put them together to form sentences.
3. Don't forget capital letters and punctuation marks.
4. Put one line under the noun in the subject and two lines under the verb.

Available from Harcourt, Brace and Jovanovich, 1372 Peachtree Stree, N. W. Atlanta, Georgia 30309 are the following sets of plastic tiles to serve as aids in sentence building.

Sentence Game A
Sentence Game B



Directions

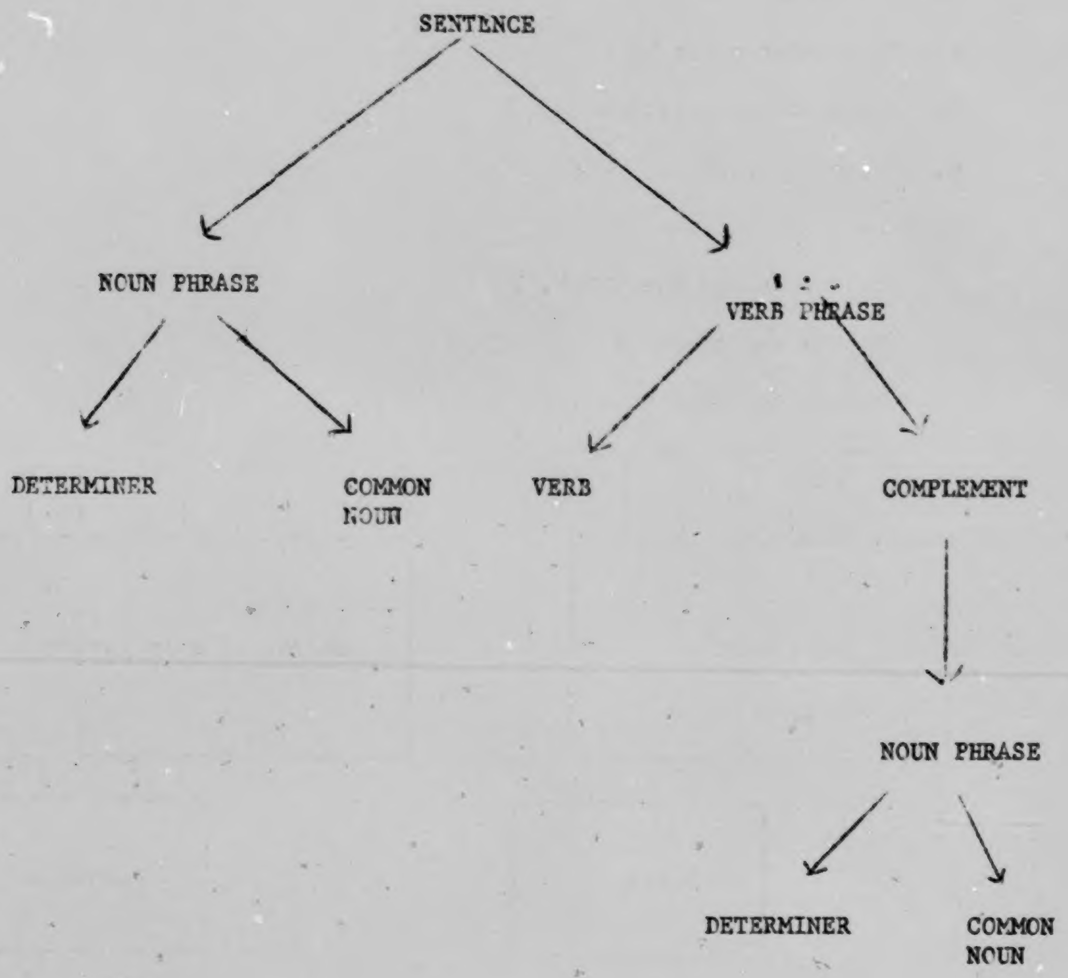
Put the words on these strips in order so that they make good sentence sense.
Write the sentences in order that will make paragraph sense.
Proofread your paper.

Envelope containing strips with mixed up sentences.

Sample sentences

Sunday every They to went church.
A good harvest The had Pilgrims.
good very They were.
eat We Thanksgiving turkey on Day
Squanto Pilgrims helped corn plant to the
time is Thanksgiving happy a
thankful They were.
in England The lived Pilgrims

CHART


SENTENCE
NOUN PHRASE
VERB PHRASE
DETERMINER
COMMON NOUN
VERB
COMPLEMENT
NOUN PHRASE
DETERMINER
COMMON NOUN

THE BOY HAS AN APPLE

FOUR FUNCTIONS OF NOUN PHRASES

1. Subject of sentence
2. Complement after be
3. Object of preposition
4. Object of verb

Examples:

Trains are on the track. 3

She is the queen. 2

Sam painted the house. 4

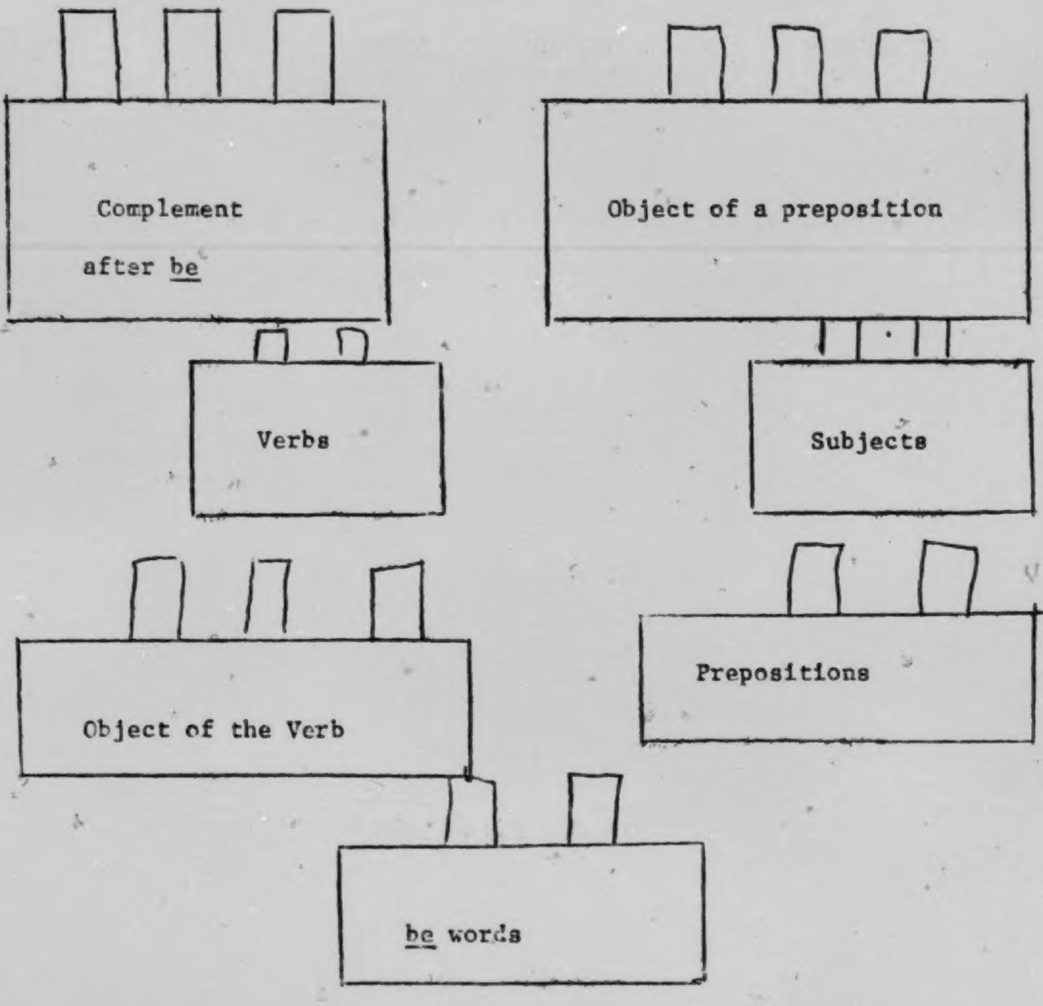
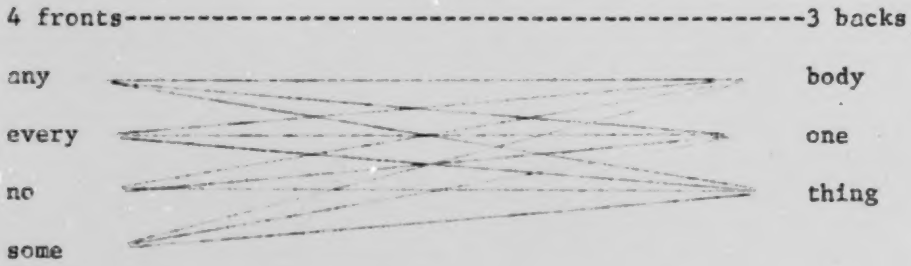

Complement after be
Object of a preposition
Verbs
Subjects
Object of the Verb
Prepositions
be words

Chart for Personal Pronouns

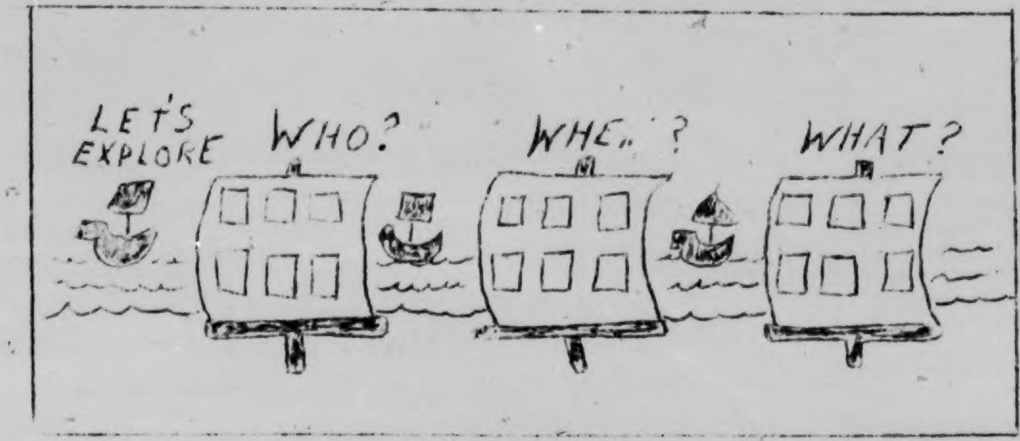
Personal Pronouns Used as Subjects

he
she
I
we
you
it
they

Chart of Indefinite Pronouns


4 fronts--3 backs
any
every
no
some
body
one
thing

anybody	everybody	nobody
anyone	everyone	no one
anything	everything	nothing
	somebody	
	someone	
	something	


LET'S EXPLORE
WHO?
WHEN?
WHAT?

This bulletin board or learning station idea helps the child understand the Who, What, and When questions. You can display questions prepared by the children in the spaces on the sails or prepared station within each sail and have the child select the correct sail that corresponds to the correct type of question.

Here are some suggestions:

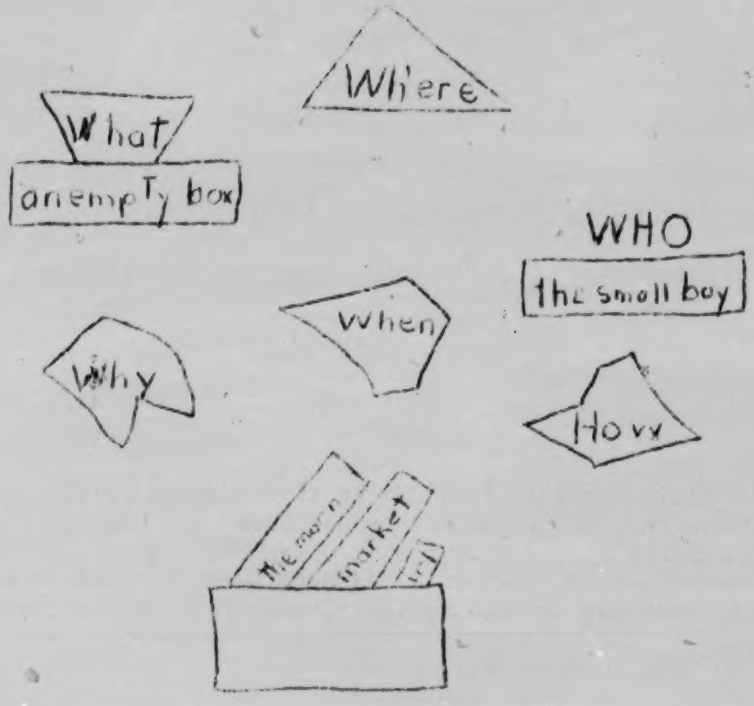
WHO	WHAT
Greg's mother	an open window
Aunt Betty	a black suit
the old carpenter	a wooden crate

WHEN
before it rained

after the party

at five till three

Classifying Words
You can make a simple, attractive bulletin board about buildings (make from big envelopes) and a street. You can include a grocery store, a gas station, a fruit market, a dairy, a filling station, and a house. You can give the child cards with a word printed on each one. Tell them to slip the ear into the top of the building where that particular word would be found.


Where
What
an empTy box
WHO
the small boy
When
Why
How
the morn
market

WHAT . . . WHERE . . . WHO

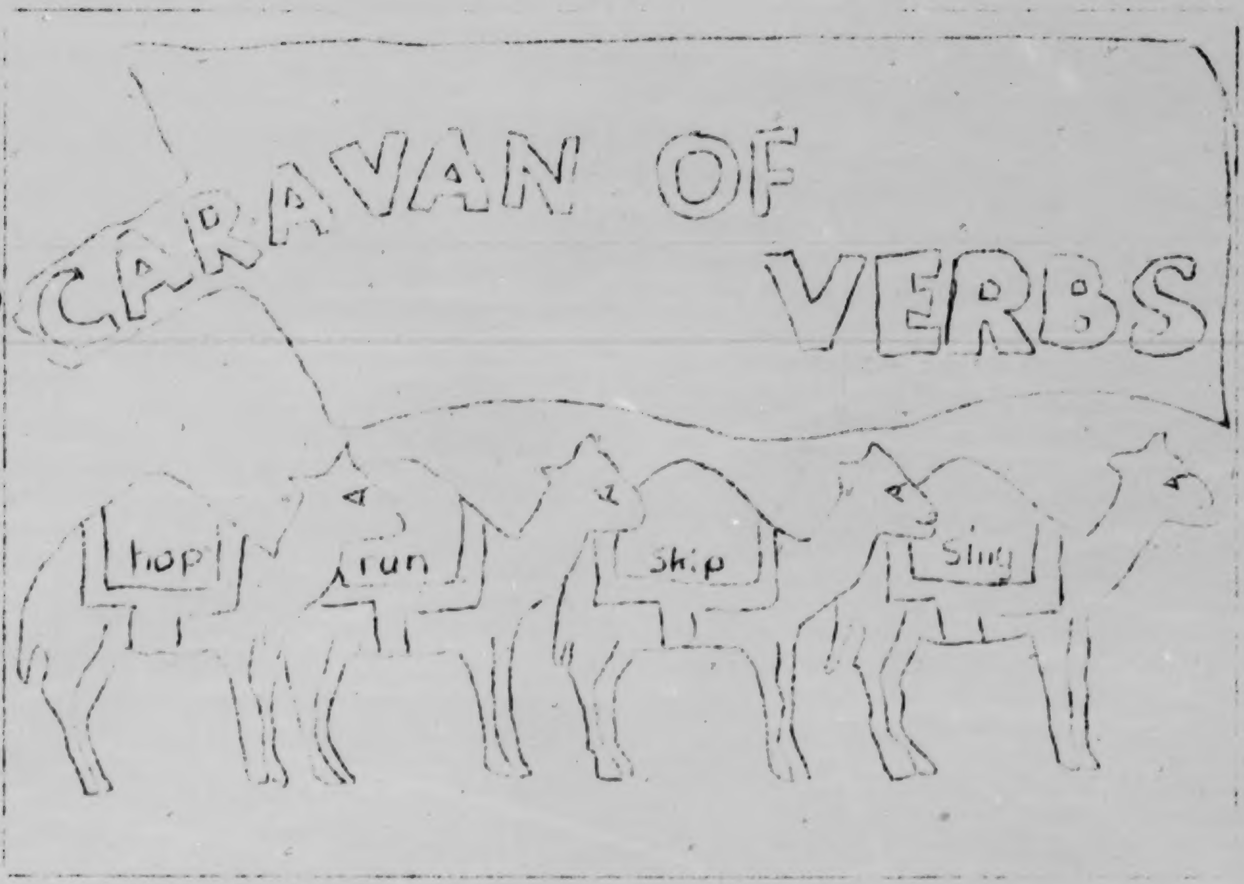
To help children understand the melody of the language and to derive meaning from words put together in phrases, headings such as WHO, WHAT, WHEN, WHERE, WHY and HOW can be placed on the bulletin board. Several phrases for each category are written on cards and placed in a pocket at the bottom of the board. An individual student or a small group can pin the phrases to be placed on cards and added under the headings. Periodically, passages found by a child could be read to the group to illustrate how the phrases added to the beauty of the selection or contributed to his understanding when reading.

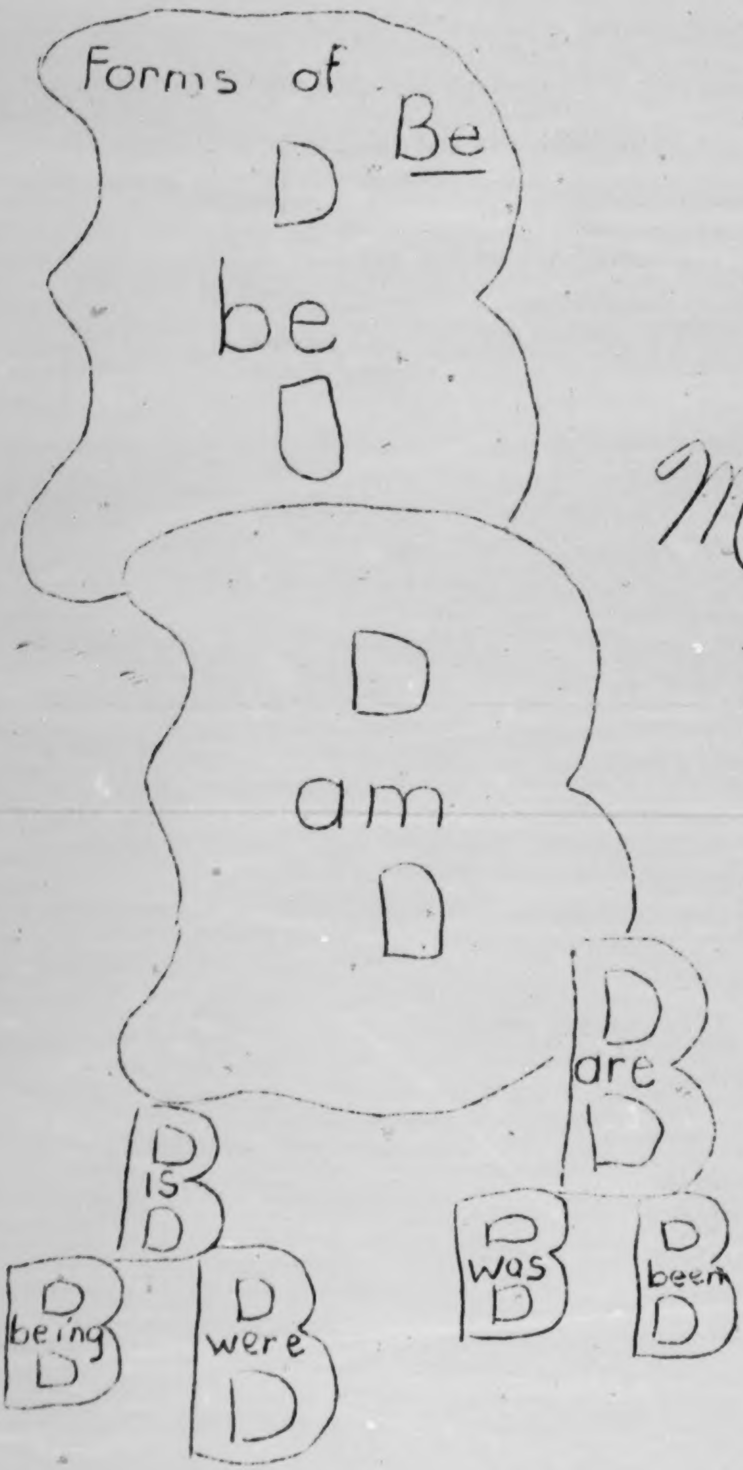
Bulletin Board Activity: Verbs

This bulletin board could be used at any time during the year.

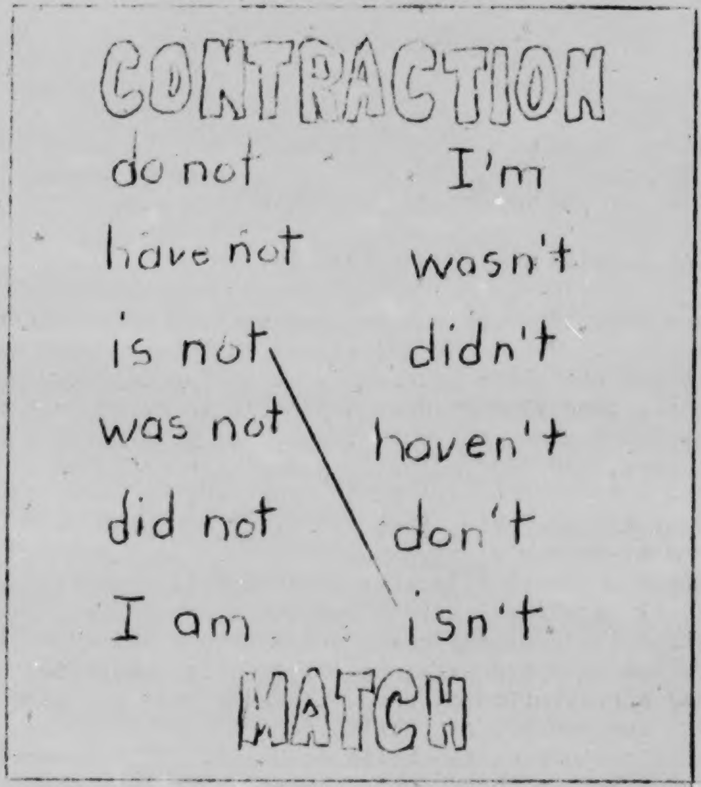
Dress up the camels with old beads and fabrics.

1. Change the verbs
2. Use each verb in a sentence.
3. Write a paragraph using all of the verbs.


CARAVAN OF VERBS
hop
run
skip
sing


Forms of Be
be
am
are
is
was
been
being
were

Make a *Be* Mobile



Contraction Match

This board is designed to give students practice in matching contractions with their longer forms. Contractions and the words they replace can be printed on cards; yarn is attached to one set of the words. Children then match the words with the contractions. As the child masters the contractions, the words are changed.

This board could be used when studying the formation of plurals. Yarn could be attached to the singular form and matched to the plural. To provide practice with the contractions or the plurals in context, the child can match the words or use them in oral or written sentences.

The Word Be

A spelling bee can be used to test verb forms. Instead of spelling the word, children give the present, past and participle form. Keep most of the class participating by moving one who misses to the other team. The team with the most members will win.

Misused Verbs

Pupils divide into groups of two. In a five-minute buzz session plan to pantomime a set of words such as: leave-let; teach-learn; lie-lay; sit-set; rise-raised.

Each group in turn acts out its words for the class to identify. Several groups may be given identical sets of words. This will add interest and also reinforce this learning.

Different Activities for Adjectives

a. As a class, draw or cut out and paste a whole chart full of faces. Write the adjectives that best describe each face.
b. Reverse the above procedure. List the adjectives on the board, then find or draw a picture to match each picture.
c. Near Christmas, cut out pictures of presents you would like to have, and find adjectives for each one.
d. Pick a bouquet of the twelve most appropriate adjectives and nouns they describe from the story you read in reading or from a library story.
e. Keep a personal adjective book in which you copy well-used and different adjectives and their nouns for later use.
f. Gather lists of adjective pairs (nouns and adjectives) that you use in arithmetic, social studies, and science.
g. Make a collection of advertisements that use adjectives to make the product attractive.
h. Put a picture on the bulletin board. Let each child add one adjective that might be used in telling about the picture.

Comparatives

Comparative words can be practiced with a simple game. Let children sit facing some object. Give them a variety of directions: "bring me the nearest one," "the book farthest from the pencil," "the chair closest to the toy," and so on. On another day stress sizes, as "the largest bottle," "the shortest doll,""the taller chair," and so on.

Adjectives and Adverbs

Take small, short sentences lacking in descriptive words and have the children build them into longer, more exciting sentences. Example: The birthday cake sat on the table.

> The snowy, white, delectable, three-layer birthday cake sat proudly on the g 'ly-decorated party table.

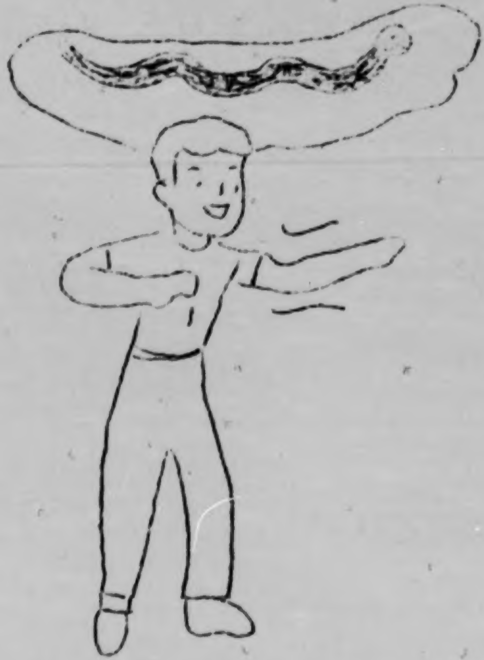
Hands and Feet

This is used to develop the concept of adjectives or adverbs. Have the children trace their hands and feet on construction paper and then using as many adjectives or adverbs as possible, describe them. Examples: soft, rough, wrinkled, and flexible, tightly, loosely, etc.

Adverbs

Telling How
To illustrate the "how" of things, and to lay a foundation for the proper use of adverbs, say the name of an animal. Let one child explain in words or motions, or with both, just how the animal "jumps," "crawls," or "wiggles." Ask questions such as "Does he go fast? Does he go very slowly?" until the children catch on and begin to ask questions with adverbs themselves.

Adverb Chart
Have an empty chart ready and divided into four columns headed by When? Where? How? How much? Students think of common adverbs that might fit under each heading. Put the finished chart in a conspicuous place for the class to use for reference.



Punctuation Activities

Children enjoy poems about pronunciation. Read some to focus attention on the punctuation mark being studied. Also, encourage the children to make up their own poems.

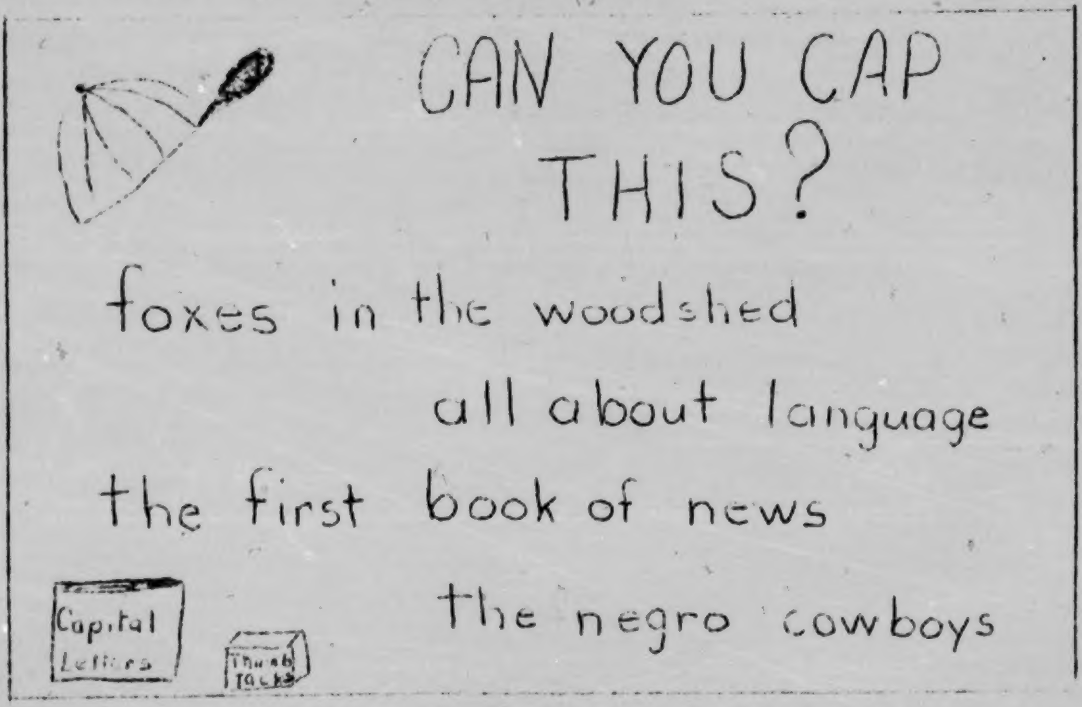
Example:

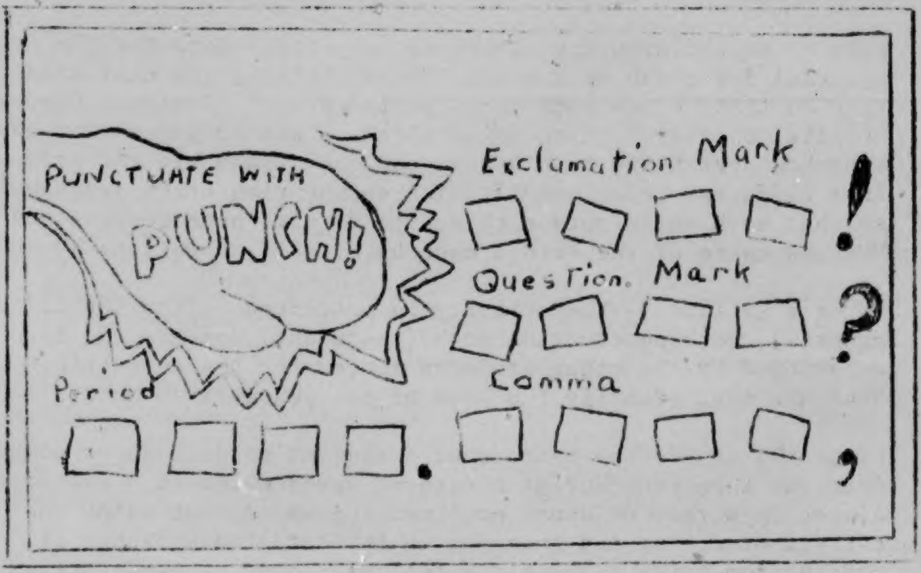
A period is a little dot.
He says he is my friend.
And when I write to tell a thought
He's always at the end.

Oh, you funny question mark,
I'll tell you where to go.
When I ask a question
You're at the end, you know.

Stop! Look! Listen! Go!
Help! Oh! It's dark!
And all exciting sounds must have
An exclamation mark!

"Go slow, go slow," the comma says
"Or take a breath -- or rest.
"In reading and in writing both
"I'm working at my best."


CAN YOU CAP THIS?
foxes in the woodshed
all about language
the first book of news
the negro cowboys
Capital Letters
Thumb tacks


PUNCTUATE WITH
PUNCH!
Exclamation Mark
!
Question Mark
?
Period
.
Comma
,

Punctuate with Punch

This bulletin board is designed to help the child who is having difficulty in punctuating his sentences. The teacher can prepare sentences in which the punctuation is omitted. The child must decide which area the sentence belongs to. If he is correct in placing the sentences, he can be given a glove like the one on the bulletin board as a token of reward.

To show the importance of punctuation to meaning, write several exemplary sentences on the chalkboard. Show the meaning of these sentences is changed when different punctuation is used.

Five or so children are chosen to be proofreaders for the written material for a day or a week. These children get name cards to wear on their backs such as: "Period Pete," "Sentence Susie," or "Capital Charley." Each child checks a set of papers for any mistakes pertaining to his name and each makes his corrections in a different color pencil. You change name cards frequently so that each child gets a chance to do some proofreading and becomes aware of the errors made by himself as well as by others.

"What's My Line?"--The activity is patterned after the television program. Each punctuation mark (a student) appears and is questioned by the other students concerning **his** activities. Students must identify the uses of the punctuation mark.

"Beat the Tape"--The teacher or a student reads a short story into the tape recorder at a rate of speed which is a little slower than that of usual oral reading speed, but using the correct breathing and grouping to indicate the presence of punctuation marks. The class follows a copy of the story on a ditto sheet and puts in the punctuation marks as the story is read. Children may also put in the capital letters where needed after they have put in the punctuation makes.

"Hunting for Hyphens"--When it is time to teach children about the division of words at the ends of lines, turn to a newspaper. Newspaper columns are short and contain many hyphenated words. Have the children look for these words. Cut out the columns, circle the hyphen with red pencil and put them on a bulletin board or chalkboard. Children may analyze the hyphens and come up with generalizations, or they may use this experience as a practice period after learning the basic principales of hyphens.

Helping the Child to Write Poetry Forms

Put simple poems on reading charts as soon as the children are able to read them. Often simple nursery rhymes which the children know may be used this way. Draw attention to the fact that the beginning lines are capitalized and that a period ends each idea, but that the beginning lines are not always directly under each other as in an experience chart.

As soon as a child creates a poem, use it to make a reading chart. Explain that one way people can tell whether the material they are about to read is a poem or a story is by the shape of it on the page. Accent the shape of the identifications of the beginning lines of poetry by drawing a jagged margin with a brightly colored felt pen.

Poems with iambic pentameter may be printed on pieces of cardboard in two-line sections and distributed to the children. They then read the poem and assemble it in a pocket chart at the front of the room, thus drawing attention to the alternate indentation of the lines of this type of poetry and providing the teacher with a method of checking the children's ability to match rhyming lines.

Note Taking

Early in the intermediate grades, note taking will be very important to children when they collect material for making science and social studies reports. At this point conditions can be set for developing this skill effectively through a variety of activities:

Show them notes from which a speech has been made or a manuscript written.

Make a list of all the instances in the classroom where note-taking will be necessary.

Make a list of all the possible ways notes may be taken (examples: cards, "idiot" cards on television, notebooks, outlines) and all the permissible shortcuts used by those taking notes (abbreviations, types of shorthand, etc.)

Take a question from those the children ask and use it as a demonstration on how to take notes. For example, Tom brought a rock to school. The children asked what kind of rock it was. Mr. Metx, Tom's teacher, used this situation to show the children how to take notes. He wrote on the board this question: "What types of rocks are there?" Then he wrote the following on a large card:

KINDS OF ROCKS

I. Igneous
    ______ once molten, now cooled
    ______ granite, basalt

II. Metamorphic
    _______ "changed" rocks
    _______ slate, marble, micaschist

III. Sedimentary
    _______ deposits subjected to great heat and pressure
    _______ shale

Have all the children take notes to answer one question, using a common textbook as a resource. Make note cards and use an opaque projector to project them on a screen before the class. Evaluate the notes and check them against a chart for suggestions, such as those mentioned above.

Give children many interesting assignments (other than social studies reports) which will require note taking. Oral reports can be made from these notes in class

Learning Sequence

Have the students write a sequence of three or more steps necessary to each of the following activities. It is a greater challenge to the imagination to act these out before the members of the class. This activity helps in developing the concept of sequence and helps in building the imagination.

a. Washing dishes

b. Getting ready for school

c. Washing a car

d. Cleaning a yard

e. Painting a doghouse

f. Making a sandwich

g. Buying candy or ice cream

h. Mailing a letter

LANGUAGE ARTS AND THE INTERDISCIPLINARY PROJECT

The interdisciplinary project is highly suitable for the development of language arts skills. In a project the student becomes an active learner, engaged in a diversity of experiences which draw on his skills in language arts--reading, writing, discussing, improvising, and organizing. Previous learnings are reinforced, new applications are observed, and the need for additional skills and knowledge discovered. Moreover, the classroom atmosphere comes closer to that of real life where persons help one another and learn from one another. The project approach accommodates heterogeneity and diversity, effectively demonstrating "that there are different ways of coming to an area of experience, all valid in their several ways and often mutually illuminating when brought together."[1] Most importantly, this immersion in a total learning experience informs the imagination. "Children with something to do and something to think about will have something to write about."[2]

Types and Lengths of Projects

Projects can be of all types and lengths, either carefully preplanned as major units of study or evolving naturally from a topic of current interest. The best advice for the teacher new to project teaching is to begin modestly, devoting only part of a day or a week to the project but finding ways to expand the project so that it covers a span of at least six weeks of intermittent study. As students become accustomed to the project method, the teacher will see ways to convert entire units into interdisciplinary projects. In this section two sample interdisciplinary projects will be described: one an evolving project, suitable for the primary grades, and one a six-week project, entitled "Focusing on a Familiar Landscape," in which students study the school grounds or another spot nearby during a period of dramatic seasonal change, sometimes being naturalists, sometimes mathematicians, and often simply being themselves. The latter project, written for upper elementary students, can be used in a modified form in the primary grades.

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[1] Geoffrey Summerfield, *Topics in English for the Secondary* School (London: Batsford, 1965), p. 15.

[2] Eileen Haggitt, "Junior School English," Lecture given at York University, July 7, 1975.

Organizing a Project

Good projects are the result of good planning, both the preplanning done by the teacher and the ongoing planning done by teacher and students. In preparing for a project the teacher must provide for a range of activities. There must be something for everyone to do that he can do comfortably. Some students, if judiciously assigned to small groups, can participate in activities they could not otherwise accomplish. As the project progresses there will be many opportunities for students to learn new skills. The teacher must look ahead, therefore, and determine priorities in the learning experiences so that the project will not become too large or too diverse to handle effectively. He will have to decide how much time can be devoted to the project each week.

Having determines the priorities, the teacher must then estimate the possible needs of students and provide the classroom with helpful resources--books, recordings, tapes, special supplies, and so forth. To the degree that the classroom is geared for independent work--with listening stations, work tables, and supplies, and the students become accustomed to using these resources--project work is facilitated. The teacher's initial work in launching a project is often considerable, but once the project is underway he is often free to give individual help to students.

The teacher will want to give careful thought to the introductory activity. He may wish to set up an interest center, using the bulletin board of the center as a focus for instruction.[1] Areas for exploration can be shown branching out from the main topic. Pictures and leading questions can complete the board. Asking a few questions about the topic--such as the following concerning the school grounds: "How tall is the flag pole?" Do any animals live on the grounds?" and "Which footpath would an Indian prefer?" will stimulate a class to explore an area it has viewed with nonchalance for years.

Task cards, with time limits suggested, can be made for many of the activities. These cards are almost a must for activities occurring out-of-doors because of the many opportunities for distraction.

The teacher and students will return to the interest center regularly for planning, checking on resources, and displaying products. As products increase, more space will be needed.

Evaluation

The project affords the teacher the opportunity to evaluate learning on a larger scale than is usual. The student's application of prior learnings, his problem-solving skills, group interaction, special talents, new interest, industry, and study skills can all be evaluated through the project. Furthermore, numerous products grow out of a project: journals, class booklets, letters to parents, skits, models, student-made instruments, displays and so forth. These products can be evaluated by the usual means.

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[1] Eileen Haggitt, Lecture, July 7, 1975.

Students tend to work harder and learn more when doing a project. The teacher can discover which learning modes achieve the best results with individual students.

Sample Project One
Spices and Pumpkin Seeds

The project "Spices and Pumpkin Seeds" is an example of the type of project that begins spontaneously with a question raised in the classroom--in this case, "What are the uses of spices?"--and culminates in a school-wide activity. Its evaluation depends on the imagination of the teacher and students to see project possibilities and the enthusiasm to carry them to fruition. This sample project will be described in steps as it occurred in the classroom of Irene Weston, Grade 2, Tyler School.

1. At the beginning of each month, the class discussed the red-letter days of the month and planned for a discussion time on the days as they arrived. In October on Columbus Day, the class talked about Columbus and his search for a route to India to find spices. The question, "What are the uses of spices?" led to discussion and research.

2. Using the encyclopedias in the classroom and the library, the children researched cloves, nutmeg, ginger, allspice, and cinnamon, and shared their information through oral discussion. Samples of the spices were brought to class. The group smelled, tasted, and felt each one and with practice were able to identify each by smell, taste, color, and touch. By the time Halloween arrived, most of the children were familiar with the names and origins of the five spices.

3. Children in small groups made charts for the spices. In individual booklets, each child made a copy of each chart.

4. When a room mother brought a pumpkin for Halloween, the class discussed the uses of pumpkin and decided to save the pumpkin seeds for future planting. On Halloween each child drew a Jack-o'-lantern, and the class selected one face as a model for the teacher to follow in making a Jack-o'-lantern at the Halloween party. When the teacher cut the pumpkin open each child reached in and lifted out a handful of pulp and seeds, which were placed on newspaper. The party cups, with each child's name on his cup, were saved for the planting of the pumpkin seeds.

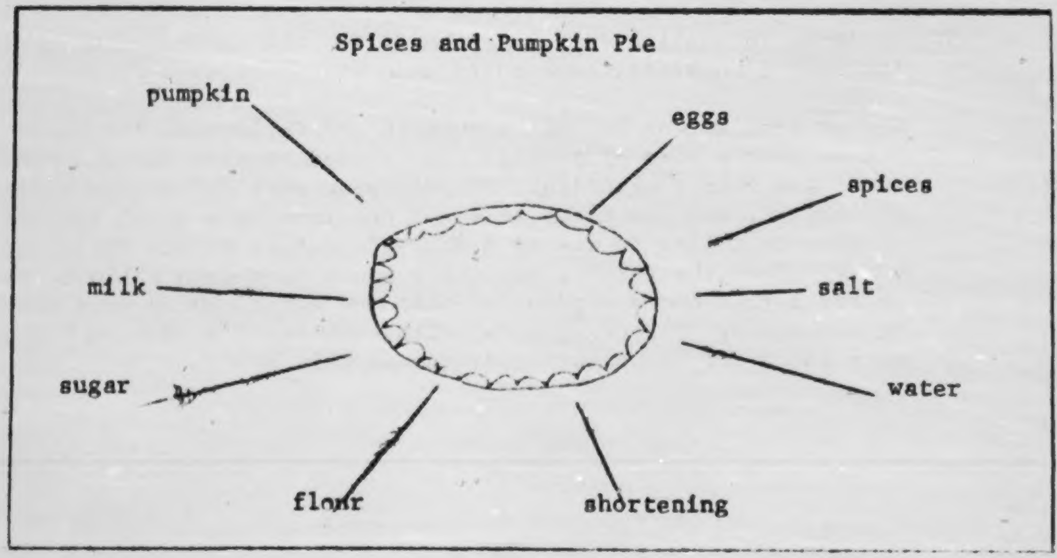
5. Children brought to class recipes for pumpkin pie and read them to the class. They made a list of the ingredients needed and decided on the procedure for making the pie. The teacher arranged a kitchen center with utensils, such as measuring cups, spoons, rolling pin, bowls and pans, and a hot plate for the cooking of the pumpkin.

   Prior to making the pie, the class took a field trip to a nearby supermarket to purchase the items needed. The trip provided experiences in making a shopping list, estimating costs, comparing sizes, and finding items in the store. Flour, shortening, salt, sugar, butter, eggs, milk, and spices were purchased (as needed). The children were divided into groups. A parent assisted each group.

   Children assisted in making the pie, which was baked in the cafeteria oven. They talked about the importance of spices for flavor. They measured the flour needed for the crust, the milk and sugar needed for the filling. They counted the eggs needed. The original recipe for one pie had been placed on a bulletin board--pie in the center with ingredients clustered around it. The recipe had also been placed on a chart, which each child had copied. Using the board and chart for reference, the children could compute the ingredients needed for three pies, which would serve twenty-four children.

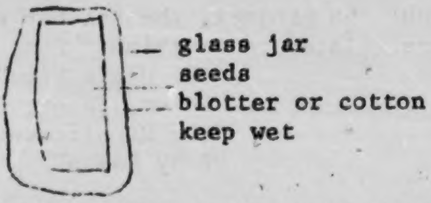
   This experience provided a first-time taste of pumpkin for several of the children. A result of this cooking experience was a cookbook of favorite recipes compiled by the group and given as a Christmas present to parents by the children.

Bulletin Board



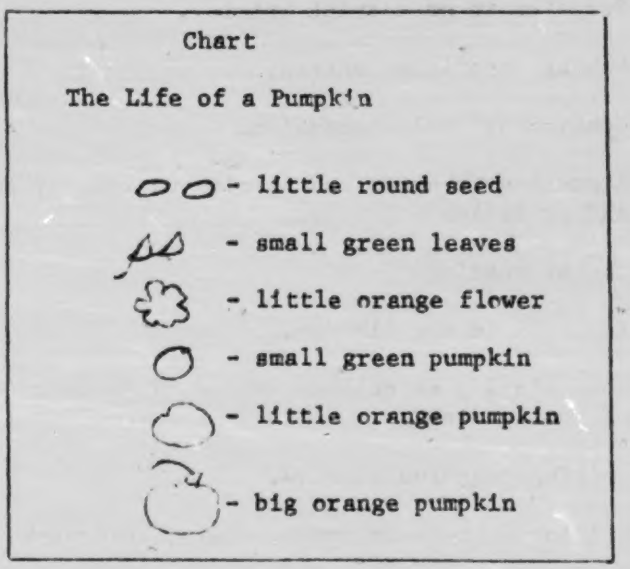
6. Lists of words were kept and used for spelling and story writing--the list of food items was a favorite one. Story titles were:
"Our Jack-O'-Lantern"
"The Life of a Pumpkin"
"Our Trip to the Supermarket"
"Planting Pumpkin Seeds"
"Making Pumpkin Pies"

7. The seeds were dried and in the spring the children planted the seeds, some in a glass containing blotting paper or cotton to hold the seeds in moisture and some in paper cups saved for that purpose.



When the plants were about four inches tall the children took them home along with directions and planted them in their yards. Many children "grew" their own Halloween pumpkin, watching it develop from seed, to plant, to flower, to small green pumpkin, and then to yellow pumpkin.

The children prepared a plot of ground in the courtyard and planted seeds there also. The plants were watched carefully until summer vacation. Several pumpkins were the result, one being very large and well formed.



Chart

The Life of a Pumpkin

- little round seed
- small green leaves
- little orange flower
- small green pumpkin
- little orange pumpkin
- big orange pumpkin

8. When school started in the fall, the pumpkin became an object of much speculation by all students, grade one through grade six. The pumpkin was taken to Hampton Fair Day and won a blue ribbon. It was brought back to school where a contest for the whole school was held to see who could come closest to guessing its weight. The cafeteria then cooked the pumpkin and served pumpkin pie to the entire student body.

9. As the project developed,an interested friend gave the class the gift of a jar of roasted salted pumpkin seeds as a taste treat. The students worte her a letter of appreciation.

10. Throughout the project, the teacher read poems and stories to the class related to pumpkins. Some of the selections read were:
    "The Magic Vine"
    "Peter, Peter, Pumpkin Eater"
    "The Magnificent Pumpkin"
    "Baby Seeds"

    Other selections can be found in various anthologies such as:

    Rasmussen, Carrie. Let's Say Poetry Together and Have Fun. Minneapolis: Burgess Publishing Co., 1962.

    Lawrence, Marjory. A Beginning Book of Poems. Menlo Park, California: Addison-Wesley Publishing Co., 1967.

A Summary of Language Arts Experiences in Project

1. Practice in manuscript writing.

2. Making experience charts.

3. Continuous oral discussion.

4. Listening to poems and stories written by professional authors and by fellow students.

5. Choral reading.

6. Research in the library.

7. Role playing as sailors on one of Columbus's ships at the time of the landing.

8. Writing creative stories.

9. Writing letters to room mothers, supermarket manager, and a friend.

10. Reading aloud recipes and experience charts.

11. Listing words and ideas; notetaking.

12. Correctly spelling words needed in stories.

13. Compiling a booklet.

Sample Project Two
Focusing on a Familiar Landscape

The project "Focusing on a Familiar Landscape" is designed to make the student sensitive to his immediate natural environment, its many characteristics, its seasonal changes, and its effects on the moods of people. The specific area selected for the unit is the school ground. If a woods or park is nearby, that area could be included also. Because the student experiences this environment daily in a casual, non-observant way, his knowledge, and therefore his descriptive powers, are for the most part highly generalized. He is failing to develop two of the most important qualities of life-long learning--observing change and its effects and seeing the wonder and beauty of nature at hand.

The recommended length of the project is six weeks with only part of each week devoted to project activities. The idea is for the students to observe nature in dramatic change, either in the fall (October 15-December 1) or in the spring (March 15-May 1), keep records of changes observed, and discover things that they had not noticed previously. The time span of six weeks and the proximity of the area allow the initial excitement accompanying any field trip to be modified, making it possible for the students to achieve more than superficial observation. The project could easily continue intermittently over the school year. The teacher must decide how much class time will be spent on the project. No class should attempt to do all of the activities suggested.

Objectives

Science

1. Identify trees, shrubs, flowers, and some weeds by name and characteristics.

2. Trace the change taking place in the natural setting--for example, changes in color of leaves or growth of leaves, time when trees, shrubs, or flowers bloom, changes in grass, changes in temperature, effects of frost, bird migration, insect life. Record changes on a regular basis.

3. Determine the geographical directions--north, south, east, west--and relate them to the types of plant life and sports facilities on the school grounds.

4. Identify the types of litter found on the ground and report on their significance.

Mathematics

5. Measure several leaves of various sizes from a single tree to determine if there is a relationship between the length and width of a leaf.

6. Measure short distances by pacing with a trundle wheel or with a tape measure.

7. Measure long distances by parallax device, hypsometer, or tangent board.

8. Measure circular objects and relate circumference to diameter.

9. Compute one's normal walking speed.

10. Make graphs and charts to illustrate and to compare information.

11. Locate any modification made to correct errors in architectural design after the building was completed--for example, supports for sheltered walkway reset because they were scraped by buses.

Social Studies

12. Research history of school location by studying type of plant life on the grounds, the names of streets nearby, and through interviews with local residents.

13. Recommend ways to make the school grounds a place to visit for relaxation and reflection after school hours.

Language Arts

14. Increase use of specific words in discussing natural setting.

15. Keep journal, writing a short entry each day for three weeks.

16. Listen attentively to poems, stories, and reports made by teacher and other students.

17. Read literature, both fictional and scientific, related to nature.

18. Write short poems of a prescribed form (haiku, cinquain, limerick) to describe landscape.

19. Write a variety of compositions describing the landscape at different times of the day and in different types of weather.

20. Participate in small group and large group discussion; make short reports to class, read own compositions to class, participate in improvisations of stories or student behavior.

21. Make attractive charts using good manuscript form.

Art

22. Draw scenes (or photograph) of favorite spots on the school ground; write a paragraph explaining why.

Introductory Activities

During the week prior to starting the project, the teacher may select several poems about nature to read to the class. Some selections in the Roberts English Series available on records are the following:

"The Doze," James Reeves, Fourth Book
"Slow Season," Theodore Roethke, Fifth Book
"What Do We Plant?" Henry Abbey, Fifth Book
"The Coming of the Cold," Theodore Roethke, Sixth Book

For the day of introducing the project, the teacher may prepare a new interest center with a bulletin board. The bulletin board can use the design of a tree, the trunk bearing the topic "Focusing on a Familiar Landscape," and the branches listing the numerous subheadings, or areas for exploration. Rather than refer immediately to the bulletin board, the teacher can ask some exploratory questions:

Which trees turn yellow in the fall?
How tall is the flag pole?
Which plants bloom in November?
Do any animals live on the school grounds? Which ones?
Which side of the building faces south?
Are plants on the south side different from those on the north side?
How long would it take you to walk the length of the grounds?
Where is your favorite spot?

A lack of agreement on the answers to these questions shows the students that there is much to learn about the school grounds.

The first activities will be exploratory and require no more than thirty minutes outdoors. Organize the students in groups of two-to-four. Give each group a task card with one of the following assignments:

1. Identifying trees and shrubs
   a. Find a tree (or shrub) which you would like to observe over a six weeks period. Pull two leaves from the tree (or shrub), one a perfect leaf for individual display and one other which matches the first in color to place on a map of the school grounds.

   b. Find a twig with a bud or berry, if possible.

   c. Identify the location of the tree (or shrub) as best as you can in relationship to the school building.

   d. Count the number of trees (or shrubs) on the grounds which are like the tree you will study.

   e. List other things you find interesting on your exploration.

2. Measuring distances and sizes: using the trundle wheel or the tape measure, measure the following and record on the task card:

   a. The length and width of the covered walkway.

   b. The distance from the sides of the buildings to the fence.

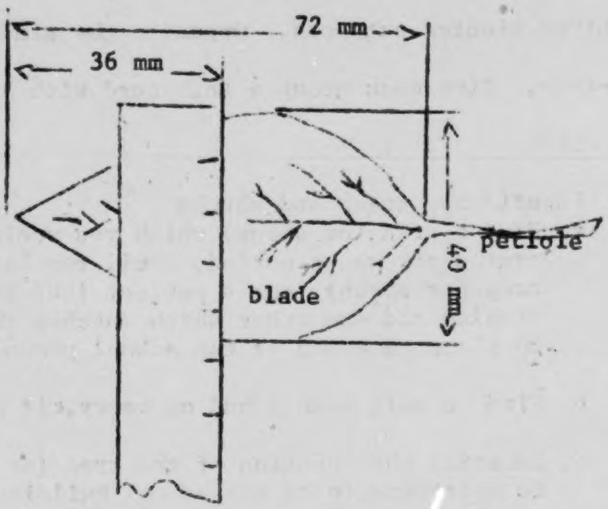
c. The circumference of the sandbox.

d. Other interesting things.

3. Measuring leaves: Is there a relationship between length and width of a leaf?[1]

Procedure: From a single tree or bush select 15 to 20 leaves. Choose the leaves in a variety of sizes from largest to smallest and from the same plant. Select leaves with reasonably even outlines such as elm, birch, or willow.

Measure the longest part of the blade of the leaf. Record the length of the leaf blade to the nearest millimeter in the table. Now measure the width at the midpoint of the length measure. Record this width in the table. Repeat this process for each of your leaves.



For each leaf you have measured determine the ratio of the measure of the length to the measure of the width. Record the decimal form of each ratio in the table.

Do several of your leaves have the same length-width ratio? Can you find an average ratio?

If one your leaves if 100 millimeters long can you predict the width?

---

[1] This activity and several others that follow~~s~~ were secured from the Mathematics Department.

MEASUREMENT OF LEAVES

LEAF NUMBER	WIDTH OF BLADE IN mm.	LENGTH OF BLADE IN mm.	LENGTH-WIDTH RATIO
EXAMPLE	40	72	.556
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			

4. As an exploratory team, survey the school grounds and bring back a list of ten things that class members might want to study further--for example, types of litter on the school grounds, a section to make into a nature trail, etc. (This assignment is suggested for a team of imaginative students.)

When class returns to the room, it will have much to discuss. The teacher may want to have on poster board a surveyor's map of the school property. The student can locate on the map the approximate spot which he studied and record the measurements or post with a straight pin a fragment of a leaf on the map. The students who identified trees and shrubs will need construction paper and glue or tape to post the first stage of their observation. The construction paper should be big enough for students to display leaves from the same tree at two later dates at least two weeks apart. Leaves should be pressed before mounting.

The project is underway. There is research to be done on the trees and shrubs for identification, there are charts of measurement to be made, there are other things to discover, and there are new feelings to be explored.

Extension of the Project

Science

1. Record temperature changes daily, morning and afternoon for period of six weeks. Mark dates when frost is found on the ground in the morning. Compare temperature changes with changes in color of leaves and berries. List plants that blooms after the first frost, if any.

2. Identify types of lichen found and the places where found. Where is lichen most likely to grow? Make a display chart of types. Mark places on the map. Alternate: Select wildflowers or weeds.

3. Determine the geographical directions of the property. Compare plant life on north side of property with that on the south side and in protected areas. Are there any plants on the south side which will not grow on the north side? Locate trees and shrubs which are not native to North America. Where are they planted? Who planted them? Report findings to the class.

4. Decide if a section of the grounds or a wood nearby is suitable for a nature walk. If so, design trail, make appropriate markers (wood is best), and secure wood, slate, or cement slabs for stepping stones where needed. (The project would need the approval of the principal.)

5. Observe to see if any animals live on the school grounds. Answer these questions:
    - What is it?
    - Why is it there?
    - Is this a good place for it to live?
    - Will it always be there?

6. Identify the types of litter found on the school grounds. Answer these questions:
    - How many types did you find?
    - How did each type get there?
    - Is any type harmful to animals?
    - What can we do to eliminate or diminish littering?

7. Complete the details of the map, locating ravines, wooded sections, shrubbery, etc. Use the information secured by the various groups.

Mathematics

1. How Fast Do You Walk?

Equipment: Tape measure

A "pace" was defined by the Romans as the distance from the heel of one foot to the same foot when it comes down again.

Measure the length of 5 of your paces, 10 of your paces, 15 of your paces, 20 of your paces, etc.

Number of paces	Distance	Length of one pace

Is the length of your pace the same each time? What would you say the "average" length of your pace would be? If you walked 100 of your paces, how far would you walk?

Determine a comfortable walking pace for yourself (number of steps per minute) and compute your comfortable walking rate (in miles per hour).

The number of steps per minute is ____________.
The walking rate (in feet per minute) is _________.
The walking rate (in feet per hour) is __________.
The walking rate (in miles per hour) is _________.

2. Measuring Circular Objects: Trees, Columns, Barrels[1]

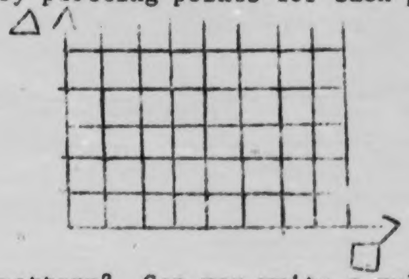
Materials: string; ruler

Procedure: Measure as many distances on each object as you can. How many distances were you able to measure? Let's make a table using only 2 distances, the diameter (the distance across the object through the center) and the circumference (the distance around).

▭ Diameter	△ Circumference

Fill in the table, measuring at least 5 objects.

Make a graph by plotting points for each pair of numbers in the table.



Do you see a pattern? Can you write a rule which approximately relates △ and ▭ ?

3. Making Designs with Triangles[2]

Materials: Taffy-apple (or popsicle) sticks, string, and a grass-covered yard.

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[1] Susan Segal, Workshop 78, NCTM, 1972.

[2] Alice Hart, "Mathematics Outdoors," NCTM, 1972.

After each step, discuss your figure.

How many triangles do you have? Any quadrilaterals? Pentagons? Hexagon? Square rectangles? Non-square rectangles? Etc. Did you look for concave figures as well as convex?

1. Push two sticks into the ground, about 3 steps apart. Stretch a string between them. Using this string as one side, build an equilateral (equal-sided) triangle.

2. Build another equilateral triangle onto this one by using one more stick and whatever string you need. Discuss.

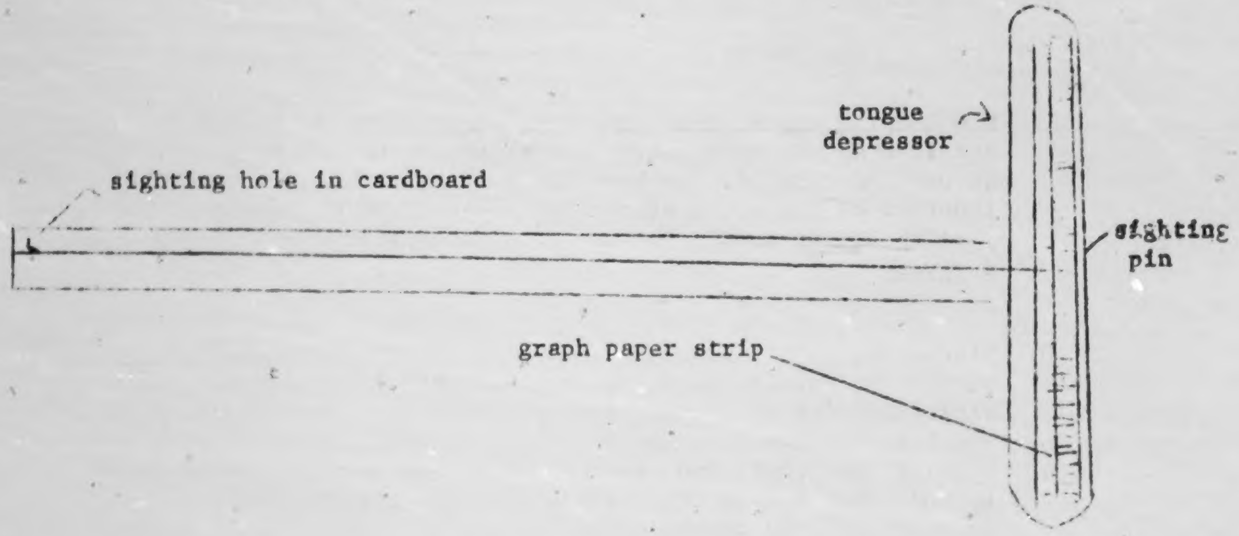
3. Build another equilateral triangle onto the figure that you got in Step 2. Discuss.

4. Continue building equilateral triangles until you have a convex hexagon. Discuss.

5. Use no more sticks. Stretch two more pieces of string so that you have a rectangle. Discuss.

4. Parallax Device for Measuring Distance[1]

A. How to make the instrument
Materials: tongue depressor, thin strip of wood about a foot long, cardboard, glue, graph paper (1 mm divisions), straight pin, paper clip



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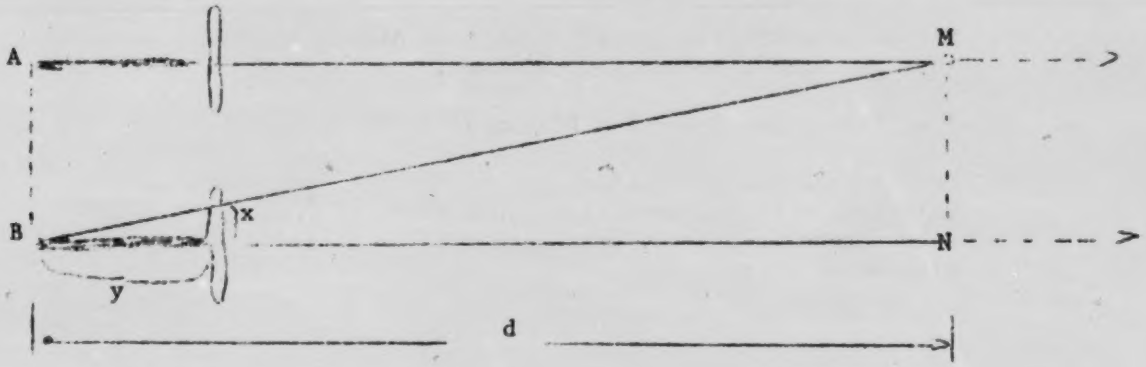
[1] Lauren G. Woodby, Michigan State University.

Glue the tongue depressor onto the wood strip as shown in the sketch. Glue a strip of graph paper for a scale on the tongue depressor. Stick a pin at the center point of the scale and mark one-centimeter intervals, with the pin at zero. Glue a small piece of cardboard to the end of the wood strip and make a pinhole for sighting. Bend a paper clip so that one end is parallel to the pin and the paper clip can be moved along the scale.

B. How to use the instrument

First identify a landmark object at least a mile away. Now, for the simplest case, sight toward an object, M, in line with the landmark object. We want to find the distance from A to M. Shift your position from A to a new position B so that AB is approximately perpendicular to AM, and sight again toward the landmark object. This sighting accomplishes one thing--aiming the instrument in the same direction as it was before (i.e. BN is parallel to AM).



Now keeping the instrument fixed, sight from B Toward M and line up the paper clip to mark point C on the scale. We want to find d. We know AB (and hence MN); we read the length x on the scale of the instrument; and we know the length y of the instrument. Because of similar triangles, $\frac{d}{MN} = \frac{y}{x}$, so $d = \frac{y-MN}{x}$.

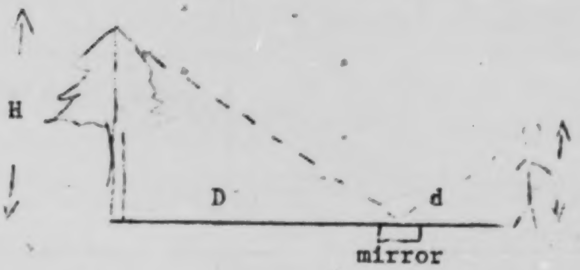
C. Discussion

Check your results by direct measurement, if possible. What factors affect the accuracy of your results? How accurate is the instrument-- i.e., how many significant figures in your result? How could you use the instrument to find the distance to an object not in line originally with the landmark object? In what way does the relation "inversely proportional" apply in this measurement? Do you have to go outside to use the instrument? What other applications of this technique can you think of?

5. Measuring Height

1. Given a mirror and a meter tape, find the height of the tree.

   Procedure: Place the mirror on the ground; now move away from the mirror in a straight line with the tree and mirror until you can see the top of the tree in the mirror. Measure the distance the mirror is from the tree, the distance you are from the mirror and the distance from the ground to your eye.

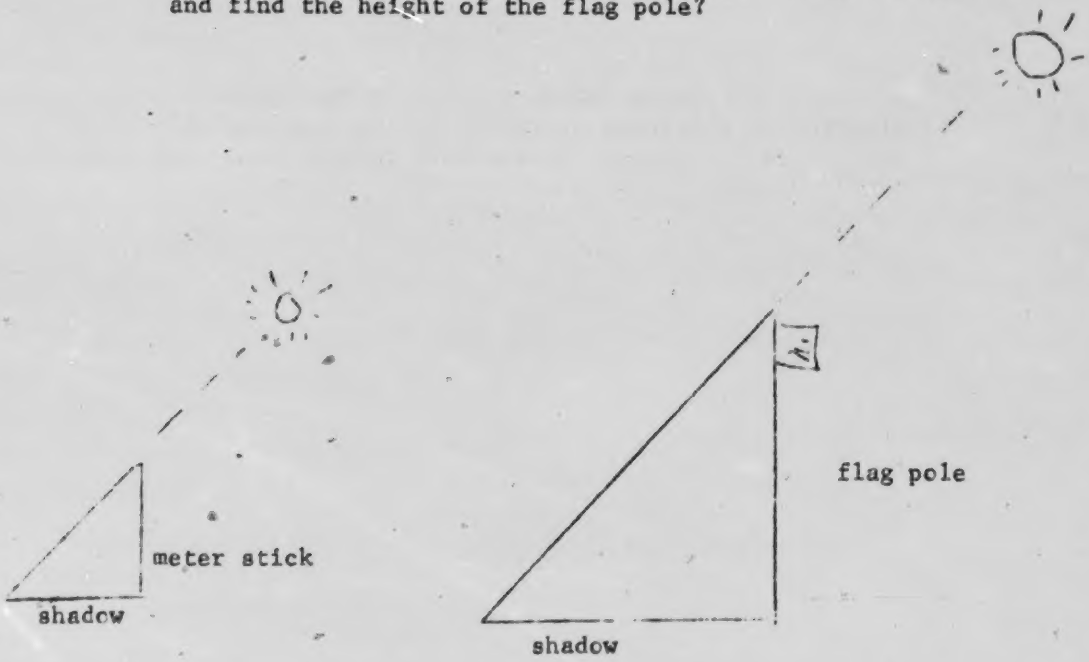


Solving the proportion

$$\frac{H}{D} = \frac{h}{d}$$

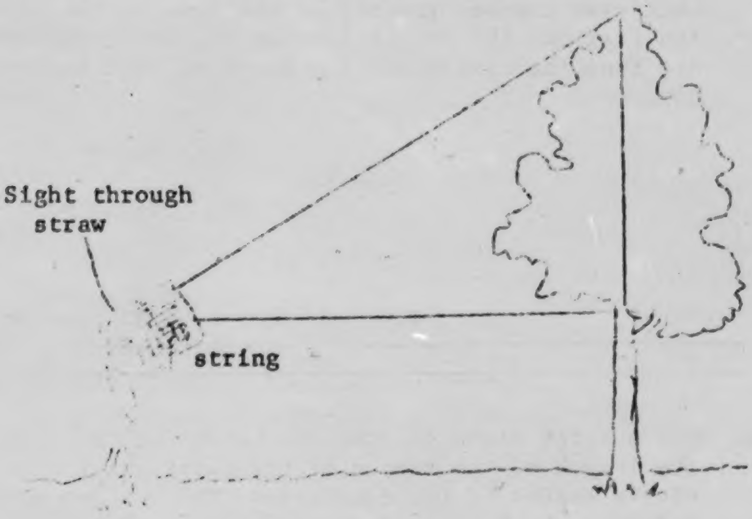
for H, you will have the height of the tree.

2. Use a meter stick to find the height of the flag pole. Measure the length of the shadow of the meter stick and the length of the shadow of the flag pole. Can you set up a proportion and find the height of the flag pole?



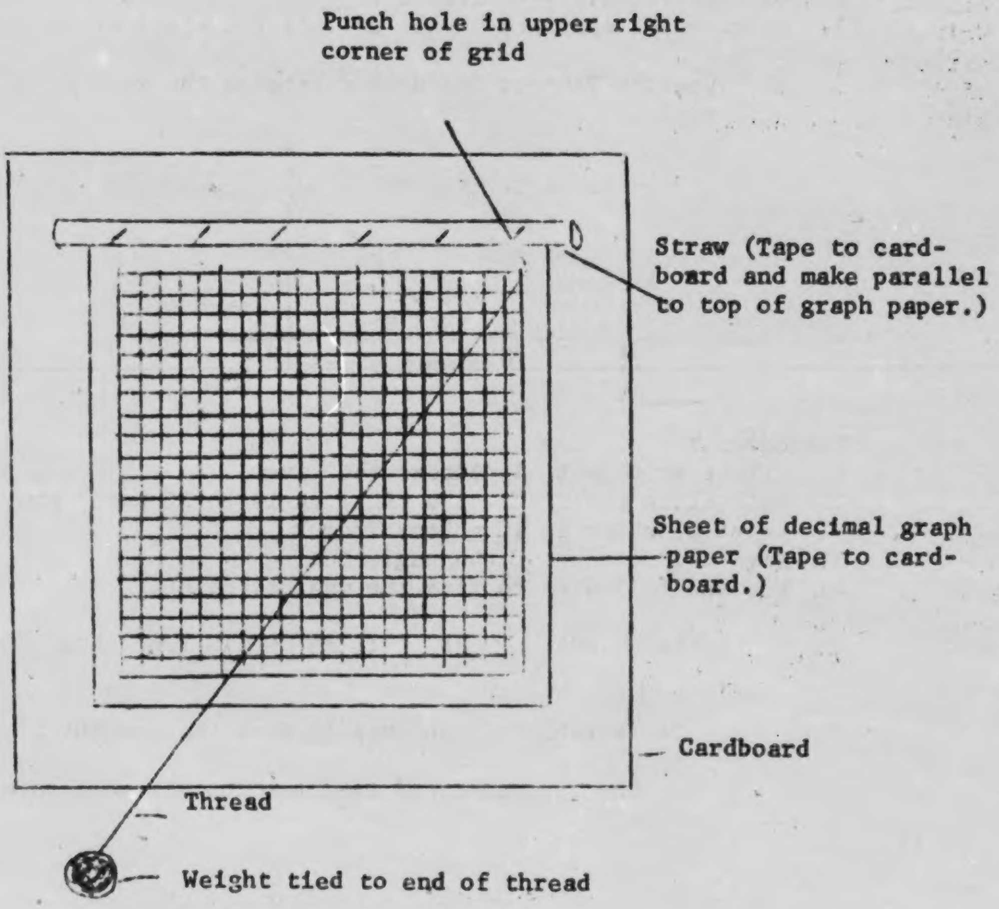
Another way to measure heights that are difficult to measure directly is by using a hypsometer.

Now pick out a tall tree or building and guess its height_________. Next, using your hypsometer as diagramed in Figure A, figure out the height of the tree. _________________



Measure the distance along the ground from where you are standing to the trunk of the tree. Then notice that there are two similar triangles. Given this information, find the tree's height.

Constructing a Hypsometer

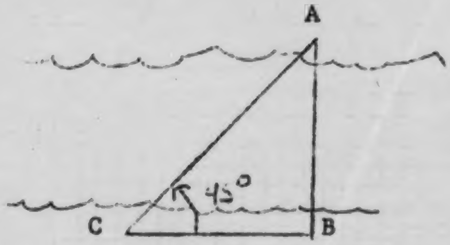

Punch hole in upper right corner of grid
Straw (Tape to cardboard and make parallel to top of graph paper.)
Sheet of decimal graph paper (Tape to cardboard.)
Cardboard
Thread
Weight tied to end of thread

6. Measuring distance across a river.

Procedure 1

1. Select an object A across the river.
2. Walk along the river at a right angle to AB until you reach a point C at which a line from you to point A will make a 45 degree angle with line BC.
3. Measure the distance BC and this is the width of the river.

Use the Tangent Board to determine the measure of the angle.



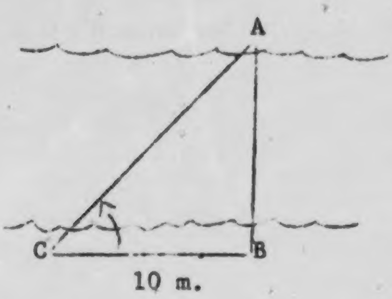
Procedure 2

1. Select an object A across the river.
2. Walk along the river at a right angle to AB until you reach a point C which is 10 meters from B.
3. Find the measure of the angle BCA.
4. Use the following to find the measure of AB.

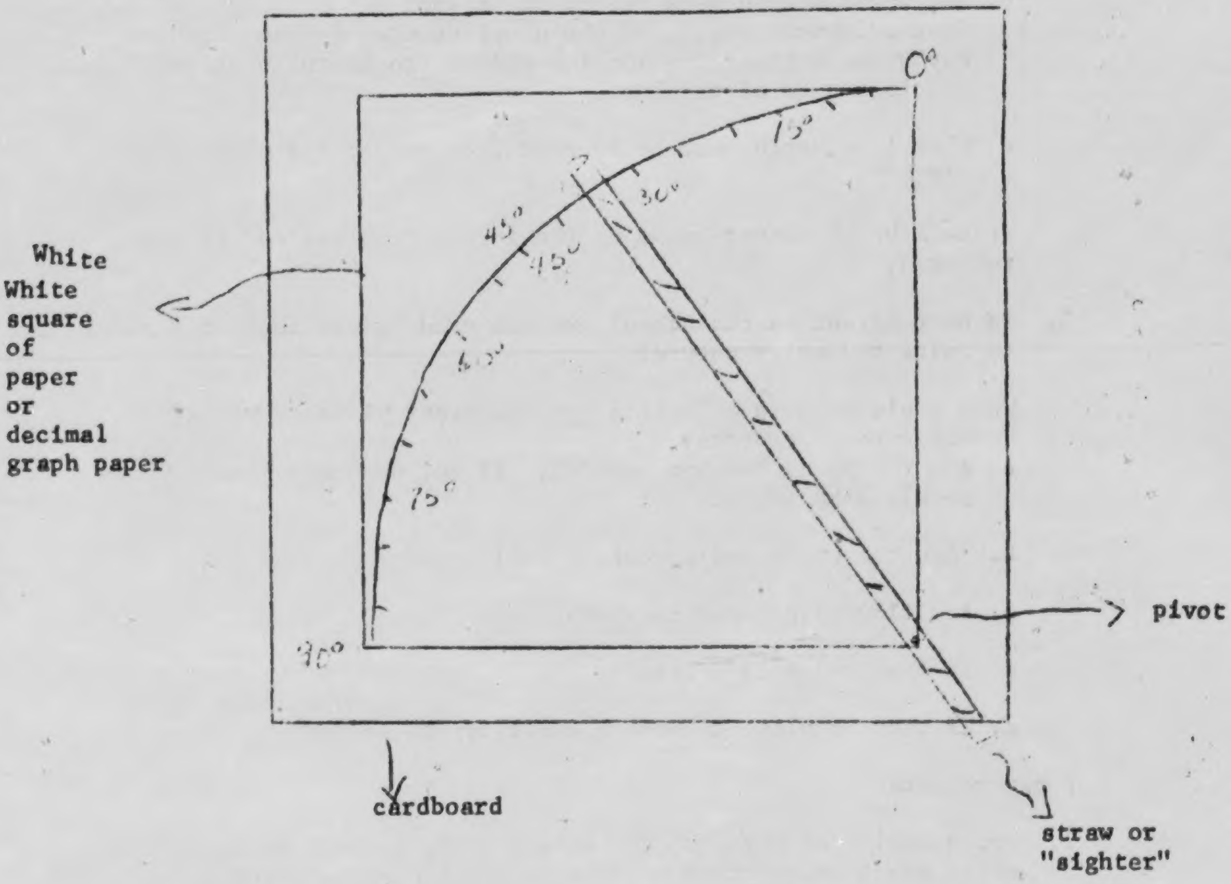
$$\text{Tan } BCA = \frac{AB}{BC} \; ; \; AB = 10 \text{ Tan } BCA$$

Use a table of tangents to find the tangent of angle BCA.

Use the Tangent Board to determine the measure of the angle.



7. Constructing a Tangent Board


White
White square of paper or decimal graph paper
0°
15°
30°
45°
45°
60°
75°
90°
pivot
cardboard
straw or "sighter"

Observe indications of modifications made in ectarior architectual design, if any, after the building was completed--for example, refilled holds in cement. What had to be adjusted or corrected? Was a mathematical error involved?

Social Studies

1. Research the history of the land on which the school is located. Answer the following questions:
   a. When was the school built? Was it the first one in the area?

   b. How was the land used before the school was built on it? What evidences remain of the previous use or uses? You may wish to interview local residents to learn about the previous uses of the land.

   c. What information can be learned from street and place names nearby?

   Write a brief report based on the information secured in your research.

2. To what extent is the school grounds used by citizens as a place to relax and enjoy nature?

   What would help to make it a more pleasant place to visit? Consider these aspects:
   a. Are there any benches outside? If so, are they placed where people like to sit?

   b. Are the grass and shrubbery well kept?

   c. Are flowers planted anywhere?

   d. Is the land well drained?

   e. Is there a place to have a small formal garden?

Language Arts

1. For a period of three weeks, keep a daily journal in which you write about experiences related to the topic "Focusing on a Familiar Landscape." You may write about things observed on field trips, things experienced while coming and going from school, new friendships formed, changes in the weather--anything that is important to you. Try to use as many specific words as you can (maple tree instead of tree, cardinal instead of red bird, milkweed instead of wild flower). Set aside ten to fifteen minutes each day for writing.

2. Listen to at least five poems on the *Roberts English Series* recordings. Follow the poems in the textbooks and list in your notebook words and phrases that show that the author selected the specific word rather than a general word. Look up unfamiliar words in the dictionary and record the words and their meanings in your notebook. Discuss the poems with a

a friend or as a class.

3. In six to ten sentences, write an imaginary dialogue between one of the following:

   An old apple tree being pushed aside by a young oak tree growing beside it, trunk to trunk.

   A woodpecker tapping a hole in a tree below a limb on which a robin is sitting on four eggs in a nest.

   A deserted sandbox talking to the weeds growing over its sides.

4. Present your dialogue to the class in skit form.

5. After listening to the recording, "Writing Haiku and Other Short Forms of Poetry," check your journal for ideas and write one or more poems using the haiku form: three unrhymed lines which contain a total of seventeen syllables. Line one has five syllables; line two has seven syllables; line three has five syllables. This poem uses two lines to describe something happening in nature with one line (first or third) stating the significance of the event.

   Example:

   The short night is through:
   on the hairy caterpillar
   little beads of dew.
   Taniguchi Buson

6. Choose a selection from your journal or other compositions which you would like to rewrite or recopy for inclusion in a class booklet. You may wish to draw a picture to accompany the selection. (If the class chooses to make a class booklet, a committee of two or three could be appointed to decide on format, give class members instructions on type of paper to use, etc., proofread copy, and make the final compilation.)

7. Listen to the teacher read stories about nature to the class.

   Suggested books:
   - Pauline Rush Evans, Best Book of Nature Stories
   - Marguerite Henry, Misty of Chincoteague
   - Ronald Dahl, The Giant Peach
   - Jean George, My Side of the Mountain

8. Describe a scene from the viewpoint of a naturalist or a mathematician. Describe scene from your personal point of view. Compare and descriptions.

Art

1. Sprayed print: Pin pressed leaves to a sheet of construction paper. Spray with aerosol paint. When paper is dry, remove leaves. A perfect form and attrative design will remain on the paper.
2. Color with crayon the edges of pressed leaves. Pin leaves on construction paper and with your fingers smear color off leaves to paper. This is a simple way to make an attractive design.
3. Photograph or sketch a favorite spot on the school grounds. Write a paragraph to accompany the picture explaining why you like the spot.

Music

The teacher may select music about nature and animals from the adopted music textbook or from such books as Marie Winn's The Fireside Book of Children's Songs.

Recommended Classroom Resources

Science

Brockman, C. Frank. *Trees of North America*. New York: Western Publishing Co., 1968.

Coe, Geoffrey, Grace F. Ferguson, and Amy Elizabeth Jensen. *The Wonders of Nature*. New York: Grosset and Dunlap, 1966.

Friedman, J.C. and J. Dommers. *The ABC of a Summer Pond*. St. Petersburg, Florida: Johnny Reads, Inc., 1975.

Hussong, Clara. *Nature Hikes*. Racine, Wisconsin: Western Publishing Co., 1973. (A Golden Exploring Earth Book)

Leclercq, Henri. *Nature Around the Year*. New York: Western Publishing Co., 1972.

Rounds, Glen. *Rain in the Woods and Other Small Matters*. New York: World Publishing Co., 1964.

Shapp, Martha and Charles. *Let's Find Out About Animal Homes*. New York: Franklin Watts, 1963.

________. *Let's Find Out About Fall*. New York: Franklin Watts, 1963.

________. *Let's Find Out About Spring*. New York: Franklin Watts, 1963.

Sterling, Dorothy. *Spring Is Here!* New York: Doubleday and Co., 1964.

Walker, Lewis Wayne. *Survival Under the Sun*. New York: Doubleday and Co., 1971. (The book, which is a study of the desert, might be used for contrast.)

Wyler, Rose. *Science*. Racine, Wisconsin: Western Publishing Co., 1973. (A Golden Exploring Earth Book)

Zim, Herbert S. *Flowers: A Guide to Familiar American Wildflowers*. New York: Webster Publishing Company, 1950.

Museum

Peninsula Nature Museum, Newport News, Virginia.

Cassette tapes

- Troll Associates
    - Adventures with Ants
    - Animal Habits
    - Animal Homes
    - Birds
    - Flowers
    - Insects
    - Plants
    - Seeds

- Imperial Productions, Inc.
    - Discovering through Science Series
    - Exploring the World of Plants
    - Let's Find Out About Plants
    - Let's Find Out About Trees
    - A Close-up on Insects
    - Let's Find Out About Animal Babies
    - How Animals Fit Their Climates

- Educational Sensory Programming, Jonesboro, Arkansas
    - Animal Babies
    - Insects
    - Plants
    - The Trees

Study Print

Spring Wild Flowers, Chicago, Society for Visual Education

Microscape

Life in a Pond, Garden City Park, National Teaching Aids

Literature

Arbuthnot, May Hill. *The Arbuthnot Anthology of Children's* Literature. Chicago: Scott, Foresman and Co., 1971.

________. *Time for Poetry*, rev. Chicago: Scott, Foresman and Co., 1961.

Cole, William, ed. *Poems for Seasons and Celebration*. New York: World Publishing Co., 1961.

Dahl, Roald. *The Giant Peach*. New York: Knopf, 1961.

Evans, Pauline Rush. *Best Book of Nature Stories*. New York: Doubleday and Co., 1965.

George, Jean. My Side of the Mountain. New York: E. P. Dutton and Co., 1959.

Henry, Marguirite. Misty of Chincoteague. New York: Random House, 1947.

Recordings

"Spoken English to accompany The Roberts English Series, Second Edition"
Fourth Book, A
Fifth Book, A
Sixth Book, A

"Writing Haiku and Other Short Forms of Poetry," by William Browne and Adele Harris, Educational Activities, Freeport L.I., N.Y.

Music

Winn, Marie. The Fireside Book of Children's Songs. New York: Simon and Schuster, 1966. (Section Two: Birds and Beasts)

EVALUATION

Evaluation is an essential, integral, and ongoing part of the teaching-learning process. The effectiveness of the teaching-learning process can be determined through appraisal of the following:

1. Goals and purposes of the school
2. Plans of teachers and pupils
3. Use of time, facilities, and materials
4. School and classroom atmosphere
5. Teaching procedures
6. Individual pupil progress and achievement
7. Growth in interest, attitudes, work-study skills, creative expressions, and critical thinking

Some aspects of evaluation include data concerning abilities, attitudes, interests, accomplishments, health and anectodal records based on classroom observations. This evidence is obtained in a variety of formal and informal ways. In the process of interpreting this information, the school staff adjust to the needs of the child within a given community. The teacher plans educational experiences which meet unique needs and interests of the child. The teacher assumes a multiplicity of roles as he evaluates materials, plans educational experience and teaching procedures in terms of goals that will meet the requirements of each child. He may play the role of guidance counselor, resource person and judge as he evaluates the child's work.

Evaluation takes place informally throughout the day as the teacher:

1. Senses the effectiveness of plans and approaches used in

teaching.

2. Judges the adequacy of materials and equipment for a specific situation.

3. Arranges furniture to make the classroom setting more conducive to learning.

4. Helps the child make on-the-site informal evaluations of activities.

5. Works with the child to improve composition.

6. Assists the child in checking individual work.

7. Challenges the child to check results of all activities.

8. Talks informally with the child.

9. Conducts teacher-pupil conference.

There are times when more formal evaluation is needed and the teacher will make specific preparations such as:

1. Review accumulative records.

2. Review health records.

3. Analyze anectodal records.

4. Study and evaluate test scores.

5. Request services of the nurse, principal, supervisor, psychologist or resource teachers.

6. Plan a conference with parents.

The teacher is the principal evaluator and is responsible for reporting to parents the progress of the child. Reports to parents should convey an assessment of individual growth in abilities and experiences. The report should enable the teacher and the parent to work together for maximum progress and development of the child. These reports should:

1. Clarify the goals of the school by providing precise outcomes

to be achieved.

2. Indicate the child's strengths and weaknesses in the total program.

3. Contribute to the child's motivation by providing short-term goals.

4. Provide greater understanding of the pupil's personal and social development.

To overcome the limited information provided by report cards and to improve cooperation between teacher and parents some schools use:

1. Parent-teacher conferences.

2. Letters to parents. These letters provide current news of activities.

3. Mid-term progress reports. These reports give a bird's-eye view of the child's progress.

Evaluation procedures influence attitudes, feelings, and responses of the child. When the child is involved in evaluation, progress toward goals can be recognized and future directions may be determined. As the child reviews his learning experiences with his teacher, he establishes new goals of evaluation which can be accepted as his own.

OBJECTIVES

The child will:

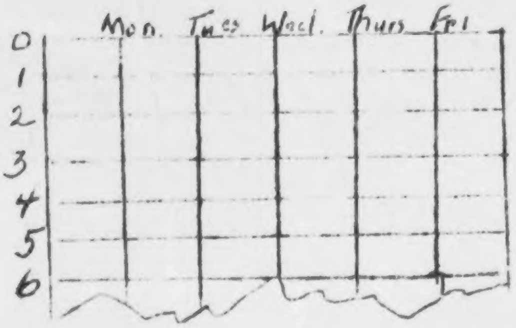
1. Continuously evaluate his own growth and progress in terms of behavior, performance and achievements.
2. Interpret his achievement as it relates to his strengths and weaknesses.
3. Establish new goals as he evaluates his learning experiences.
4. Confer with his teacher when individual conferences are needed.
5. Discuss various reports with teacher and parents.
6. Keep his own record of progress by using:
    - A. Folders to keep samples of daily work.
    - B. Behavior checklist to indicate attitudes.
    - C. General checklist to indicate achievements.
    - D. Thermometer chart on new words learned in spelling.
    - E. Point-to-point chart to show progress on tests.
    - F. Checkerboard chart which permits him to set his own goals.
    - G. An interest inventory.

KEEP IT REWARDING

As the child progresses through the grades, we expect him to keep trying and to keep learning. Will he feel success, and will he be motivated to continue doing his best? Frequent failures, low grades, being judged and compared with more able students lead to frustration, discouragement, and despair. We must encourage children to keep learning and keep trying, and to do this, we must build in feelings of success and make learning a rewarding experience.

Self-evaluation

Each child can be taught to keep some kind of record of his own progress in reading. When a child can see he is improving, he is motivated to keep trying. Sometimes the amount of improvement may be very small indeed, but if the child can notice it, there is a feeling of success. Charts kept by the pupil himself can serve this use.

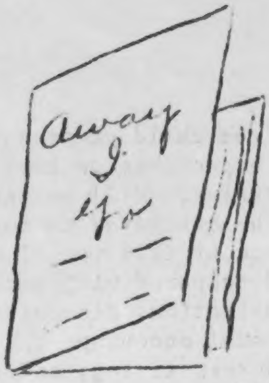


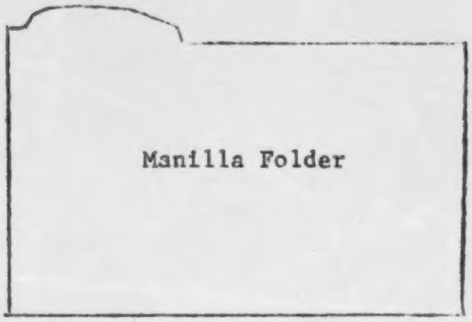
Error Chart

On this chart, the child keeps a record of his errors, so, naturally, the lower the number. the better job he is doing.

SPECIAL BOOKS

As a reward for effort, give a child or a small reading group a story from another textbook with which they are not familiar. Old textbooks, the older the better, for some reason attract curiosity and seem special. Children will often devour a story from such a book with zeal.





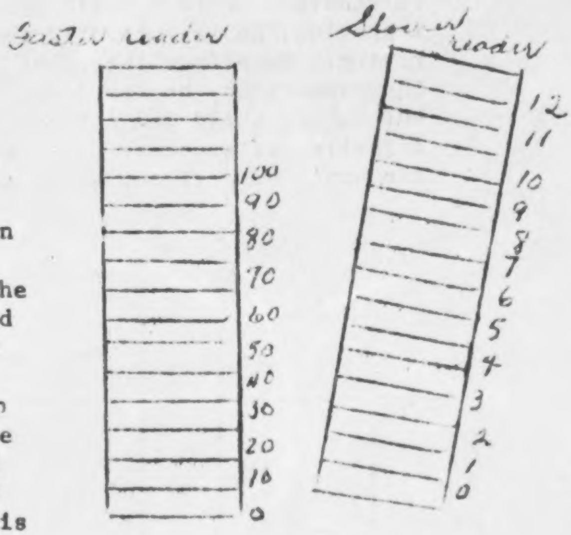
Keep an individual folder for each child.

CHILD'S CHOICE

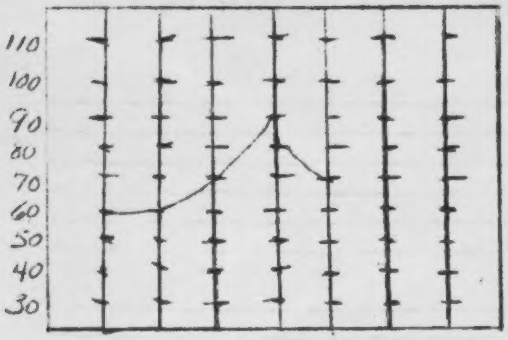
If a child exerts extreme effort and shows achievement in a regular assignment in a basic reading text, try rewarding him by allowing him to bring in any printed matter he chooses for the next reading assignment. The material he brings will vary from comic books and magazines to the next story in the text. After the student has read his selection with you, he might be allowed to share it with the class.

THERMOMETER CHART

The child could make a thermometer chart on new words learned in reading. Even learning one word can result in an increase on the chart. On the reverse side of the chart, the children should list the words added to their vocabulary. To test their knowledge of the word, ask them to use it properly in a sentence or two In the upper grades, spelling of the word may be required. This type of record kept by the child will allow him to see the actual increase in his vocabulary.

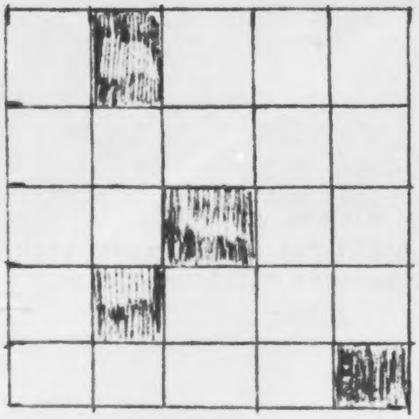


POINT-TO-POINT CHART



Let the child learn at his own rate and compete with himself. Such competition will encourage him to try new goals. Keeping his own self-evaluation records will maintain the picture of his progress in his own mind. For instance, a child can indicate by dots how he scores on a series of tests. He can draw lines from dot to dot for a profile chart

CHECKERBOARD CHART



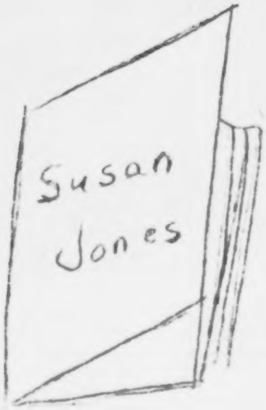
The child fills in each square when he accomplishes the goal represented. Each square is equal to one, five, or ten new words added to his vocabulary over a certain time. Different colors may be used for each square. Resulting patterns and colors will make attractive charts for display purposes also.

CHECK FOR "YES" ONLY

Another way for the child to evaluate his work is by completing a checklist on each assignment or story. You may let the children list the items to be checked off or use a teacher-made list. A typical self-evaluation checklist might contain the following items.

General															
I listened to or read directions.															
I followed all of the instructions.															
I worked quietly.															
I completed my work.															
Seat Work															
My work was neat.															
I proofread my work.															
I looked up words I didn't know.															
I corrected my mistakes.															
Oral															
I stayed on the subject.															
I had the correct place when it was my turn to read.															
I was a good listener.															
I entered the discussion.															

BOOK OF RECORDS
The child can make his own book and keep records of his progress.



INTEREST INVENTORIES

ALL ABOUT ME

My name is ______________________________
I live at ______________________________
My telephone number is ______________________________
My birthday is ______________________________
Here is a picture of what I look like.

MY FAMILY AND HOME

I have __________ brothers and __________ sisters.
Their names are ______________________________
My Daddy works at ______________________________
At home it is fun to:
______work in the yard
______help Mother in the house
______watch TV
______play with other children
______have my friends over
Here is a picture of my family and my house.

MY FRIENDS

My special friends are ______________________________
We like best to play______________________________
Here is a picture of my friends and me playing.

MY SCHOOL

I go to school at ______________________________
I am in the ________ grade.
The things I like best at school are ________________
The things I like least at school are________________
I go to Sunday School at ______________________________

MY HOBBIES AND INTERESTS

I have a pet ______________________________
I like to read about ______________________________
My favorite comic book is ______________________________
I like these "Funnies" best in the newspaper____________________
I like to collect ______________________________
I like to take trips to ______________________________
I go to movies about______________________________
My favorite TV programs are ______________________________
I watch TV about __________ hours a day.
My favorite sports are ______________________________

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Gronlund, Norman E. Measurement and Evaluation in Teaching. 2nd ed. New York: The Macmillan Company, 1971.

Harrison, Raymond H., and Lawrence E. Gowin. The Elementary Teacher in Action. 5th ed. San Francisco: Wadsworth Publishing Company, Inc., 1962.

APPENDICES

Glossary of Sound and Sense   Prepared by Cynthia Rollins, Machen School

A

Glided	Unglided
make	hat
mail	man
came	ran
cage	band
say	sad
plate	ask
ape	grass
lake	acrobat
face	ashes
acorn	wax
able	last
play	Hampton
cave	dad
table	aspirin
Jane	batter
apron	crab
basic	happy
train	pack
ache	map
delay	hamster
paid	tack
vase	tag

E

beef	red
bean	hen
see	nest
eat	egg
please	blend
he	peck
easy	melt
green	set
enough	yellow
erase	penny
knee	step
bleed	went
feel	yes
evil	let
be	dress
these	elephant
tree	sled
each	sent
began	tell
clean	help
treat	fence
even	west

I

Glided	Unglided
ride	is
like	pig
white	in
time	did
island	it
right	ink
tiger	bill
bite	miss
drive	dish
mile	inch
idle	itch
ice	pillow
line	fist
diaper	trip
child	skin
idea	bring
pie	wind
sign	chin
delight	middle
polite	stick
write	kitten
pride	pink

O

snow	box
broke	hop
boat	octopus
so	dolly
spoke	oxen
ocean	blocks
hoe	rock
rope	shot
goat	oxygen
road	mop
over	dots
blow	sock
grocer	rod
toe	clock
pony	cot
program	top
oh	smock
clover	operation
toast	drop
stove	pot
fellow	on
globe	got

U

Glided	Unglided
blue	duck
music	drum
unicorn	umbrella
mule	nut
June	supper
tulip	bunny
fruit	gun
bugle	shut
uniform	such
true	truck
use	hunt
cute	uncle
Judy	under
Susan	up
suit	crumbs
rude	must
flute	mud
unicycle	buzz
February	hut
ruler	bus
cube	thud
fuse	chunk

Y

Long e sound

city
happy
fairy
pony
phony
lily
funny
puppy
bunny
buggy
baby
candy
shaggy
lady
shiny
penny
silly
sloppy
pretty
jolly
tiny
story
berry

Long i sound

try
by
my
fly
sky
type
cry
dry
spy
lye
pry
shy

ai

train
bait
rain
stain
aim
bail
gain
lain
maid
nail
pail
rail
sail
snail
fail
aid
tail
wait
bail
faint
mail

oa

boat
goat
road
toast
soap
coat
oats
float
moat
groan
moan
toad
loan
roast
gloat
load
croak
roam
foam
oak
soak

ea

lead
bean
eat
please
clean
treat
seat
meat
beat
bead
plead
read
streak
real
dear
weak
seal
meal
deal
steal

ee

feet
meet
beet
jeep
deep
street
need
sleep
seep
seek
reel
deer
week
peek
see
eel
steel
peel
sheet
sweep
sweet

Controlled R

ar

car
park
arm
star
car
yarn
cart
jar
yard
chart
charm
part
lark
dark
farm
scar
dart
garden
garbage
barn
hard
March

er

herd
fern
zipper
nerve
derby
germ
term
termite
mermaid
her
perfect
tiger
perch

ir

shirt
skirt
bird
thirty
girl
fir
squirrel
squirt
squirm
first
dirt
flirt
whirls
twirl
circus
firm
air

or

horse
horn
torch
fork
for
forty
corner
forgot
store
porch
stork
corn
pork
ornament
fort
ford
core
thorn
cork
storm
chore
snore

ur

churn
fur
nurse
turkey
purse
spur
church
turtle
curve
burn
furnish
turnip
murmur
blur
turn

More Than One (Plurals)

Add s	Add es	Add ies	Add ves
doll	bush	pony	shelf
egg	glass	penny	loaf
hat	pass	lady	half
boat	peach	city	calf
lip	dress	fairy	leaf
sheet	ax	lily	
bead	patch	puppy	
bird	tax	buggy	
cent	kiss	bunny	
desk	wish	baby	
chair	dish	candy	
arm	church	fly	
color	beach	story	
key	witch	berry	
house	watch	party	
seal	brush	gypsy	
plate	fox		
jet	cross		
tree	branch		
road	box		
car	match		
nail	perch		
pot	reach		

Diagraphs

ch	sh	th	wh
church	ship	think	white
choose	shout	than	when
cherry	should	then	where
chip	shed	three	what
chick	shine	those	whistle
chin	shape	their	why
chat	short	there	which
churn	shut	thick	while
charge	shot	thunder	whisper
china	shovel	thud	whale
chance	show	thief	wharf
charge	shook	thumb	wheat
chest	shove	throb	wheel
cheap	sharp	thin	whip
champ	shears	thank	
chase	shower	that	
cheat			
check			
cheer			
chief			
chilly			
chair			

OW Sounds

blow

slowpoke
mow
rowboat
glow
know
unknown
below
throw
snowman
showing
crow
owe
low
own
blown
grown
bowl
flow
blow
grow
fellow
rainbow

now

prowl
crown
clown
crowd
down
town
owl
plow
how
gown
cow
scowl
towel
vowels
flower
shower
brown
growl
tower

OO Sounds

boot

stool
food
spoon
shoot
bedroom
school
bloom
too
tooth
moo
zoo
fool
pool
root
roost
cool
loose
booth
stoop
broom
gloom

book

looking
took
foot
crooked
cook
hook
shook
brook
good
look
wool
cookies
hood
woods

Consonant Clusters

bl

blink
blimp
black
blue
blend
block
bleed
blame
blood
blonde
blank
blew
blow
blade
blast
blaze
blind
bled
blend
bloom
blanket

br

bread
broom
break
brown
breed
brand
bright
bring
broke
brought
bridge
brass
broad
brook
broke
brick
branch
bride
brave
breeze
brake

cl

clock
cloth
click
clink
cluck
clap
clay
cloud
clothes
clean
clown
clever
clover
close
clank
clam
climb
club
clue
claw
clear

cr

crib
cream
crack
crow
crate
cried
crowd
crew
crank
crook
crush
crab
crown
creek
cross
cry
crash
cricket
crocus

dr

dress
drip
drum
drown
dream
dread
drape
drink
drop
drip
droop
drag
drank
dry
dried
drunk
drive
drove

fl

flag
flown
flight
flee
fled
flew
flood
flip
flower
flour
fly
float
floor
flap
flop
flash
flung
flock
flute
fling
flee
flatter

fr

fruit
friend
front
frog
from
frown
freeze
fright
free
Friday
fried
freed
fresh
frighten
frisky

gl

glue
glide
glass
gleem
gloom
glad
glance
globe
glove
glaze
glow

gr

green
ground
group
grass
grew
grand
great
grate
grunt
grow
grew
grain
graze
grind
groan
grade
grandfather
grape
grocer
gruff

pl

place
pluck
please
plum
plan
plant
plenty
plaid
plane
planet
pliers
plot
plow
play
pleasant

pr

pretty
proud
prize
prove
press
pride
promise
prunes
print
present
president
price
prince
princess

sc

scarf
school
science
scare
scat
scamp
scatter
scold
scoop
score
scorch
scab
scale

sk

skip
sketch
skill
skunk
skirt
skull
skate

sm

smart
smile
smash
smoke
smack
small
smell

sn

sniff
snout
snail
snort
snack
snake
sneak
snow

sl

sleep
slight
slow
slap
sling
slick
slip
sled
sliver
sleepy
sleet
slam
slumber
slid
slipper
slide
slot

sp

spank
speed
sped
spade
spot
spear
sparrow
spoon
spill
spell
space
speak
spoke
spend
spider
spinach
splash

st

stop
stay
step
stem
stomp
stamp
stick
stern
start
stair
star
still
stir
sting
stung
stag
stage
stool
stork
storm
stuck
stump
stare

sw

swish
swamp
swan
sweep
swim
swing
swarm
sword
sweet
swell
swept

tr

true
try
trick
trigger
trot
trust
tree
trip
troll
tried
trade
tramp
trap
travel
trunk
treat
trade
trail
track
tractor
traffic
train
travel

tw

twin
twine
twenty
twig
twinkle

Triple Clusters

sq

squeak
squawk
square
squaw
squash
squat
squander
squint
squid
squeeze
squirrel

str

string
stray
strange
straw
stride
stripe
strong
strap
strip
strive
stroll
street
stretch
straight
stranger
strike
streak
struck
stream
stroke

spr

spring
spray
spread
spruce
sprout
spry

scr

scream
screen
screw
scratch
scrap
scrape
screech
scrub
scramble

Syllables

(one)	(two)	(three)
dog	flower	yesterday
rose	birthday	valentine
book	wishing	octopus
hand	helper	elephant
fish	pretty	unwinding
desk	bugle	holiday
shoe	program	acrobat
cat	fellow	grandfather
ham	middle	gingerbread
let	island	beautiful
him	erase	uniform
when	wishful	dividing
this	began	unselfish
to	silly	dangerous
read	hamster	rapidly
light	tiger	underground
yes	whisper	strawberry
wish	ocean	Thanksgiving
cry	delay	perfectly
blue	kitten	telephone
nail	twinkle	umbrella
plant	penny	understand
stop	ruler	silently
beg	enough	

Compound Words

whenever
sunset
railroad
wayside
notebook
cupcake
sunrise
headlight
mailman
steamboat
freeway
playground
carport
sunshine
sailboat
roadway
halfway
strawberry
dogwood
wheelbarrow
snowshoes
watermelon
housework

blackbird
farmhouse
schoolbag
houseboat
raincoat
downtown
birdhouse
newspaper
playthings
rosebush
treetops
withheld
peanuts
footsteps
housekeeper
underground
beside
classroom
workman
anthill
underline
swordfish
starlight

sunlight
hillside
sandbox
lunchroom
doorbell
clubhouse
overhead
yourself
homerun
faraway
however
songbirg
workbook
doorway
overnight
milkman
uphill
playmate
catfish
firefly
overshoes
haystack
corncob

Dividing words into syllables (Ginn 360)

Rule 1	Rule 2	Rule 3	Rule 4
sailboat	faithful	public	silent
playmate	wishful	fellow	tiger
lighthouse	helpful	kitten	tulip
daylight	hopeless	bushel	cupid
sunset	careless	empire	ruler
birthday	restless	basket	lizard
into	darkness	splendid	dragon
snowman	sadness	happen	legend
baseball	kindness	gentle	shovel
highway	swiftly	stumble	travel
sunshine	nearly	yellow	model
yourself	lonely	sparrow	crayon
doorway	taller	twinkle	comic
classroom	sharper	wicket	lemon
corncob	thicker	thimble	broken
birdhouse	quickest	grumble	legal
dogwood	blackest	turkey	wagon
farmhouse	dullest	traffic	donate
milkman	replace	fiddle	wizard
haystack	rename	hamster	stupid
housework	untie	ramble	raven
cupcake	unlock	turnip	rotate
himself	dismiss	middle	toxic
	display	fumble	level

Contractions

we are	we're
did not	didn't
it is	it's
should not	shouldn't
is not	isn't
she is	she's
I am	I'm
we will	we'll
he is	he's
I will	I'll
they are	they're
I would	I'd
does not	doesn't
are not	aren't
you will	you'll
let us	let's
would not	wouldn't
do not	don't
we have	we've
could not	couldn't
you have	you've
you are	you're
they have	they've

Suffixes (ed) and (ing)

Without doubling final consonant

play
walk
jump
rest
help
work
climb
melt
float
snow
trick
travel
trust
sweep
grant
plow
gleam
guard
gain
blast
blend
blink
click

clean
crack
crow
crush
cross
dream
melt
sort
load
dart
hunt
list
last
mend
paint
pack
plant
ask
leap
nail
mow
cheer
flash

Doubling final consonant

hop
stop
trip
trot
cut
drip
trap
slip
flip
flap
flop
plan
plot
shop
plot
shop
slot
skip
dip
slap
clap
rap
wrap
spot
step

stem
slam
stir
whip
chip
chin
chat
mop
drop
ship
strip
shot
trod
rip
star
blur
hug
nod
beg
trim
bat
hum
mat

Adding the d of ed and adding ing to words with silent e ending

shine
dance
trade
like
rake
manage
change
guide
glide
cease
shake
face
place
blame
close
crate
drape
race
glance
glaze
grate
graze
lace
nurse

grade
place
prove
scare
score
smile
space
please
squeeze
scale
stare
plane
trade
chase
smoke
whistle
skate
shape
twine
charge
spade
ache
erase
fence

hope
file
joke
hire
wave
hike
tame
use
share

Suffixes

ful	less	ness	ly
faithful	helpless	darkness	gladly
helpful	fearless	gladness	slowly
cheerful	hopeless	likeness	sadly
tearful	careless	sadness	sweetly
fearful	thankless	neatness	swiftly
hopeful	painless	softness	bravely
careful	harmless	exactness	neatly
thankful	needless	kindness	softly
wishful	restless		wisely
painful			quickly
harmful			nearly
needful			exactly
restful			kindly
			quietly
			lonely
			politely
			nearly

root word	er	est
long	longer	longest
near	nearer	nearest
short	shorter	shortest
neat	neater	neatest
dark	darker	darkest
quick	quicker	quickest
slow	slower	slowest
tall	taller	tallest
small	smaller	smallest
broad	broader	broadest
fast	faster	fastest
thick	thicker	thickest
strong	stronger	strongest
long	longer	longest
full	fuller	fullest
smart	smarter	smartest
bright	brighter	brightest
kind	kinder	kindest
black	blacker	blackest
light	lighter	lightest
cool	cooler	coolest
sharp	sharper	sharpest
high	higher	highest
dull	duller	dullest
low	lower	lowest

Prefixes

re	un	dis
reward	undo	discount
remind	unwind	displace
rename	unpack	dislike
reread	unlike	dismiss
reprint	unscrew	displease
rewrite	unhook	disappear
replace	unfair	discuss
reload	unwrap	display
repay	untie	disappoint
renew	unlock	disorder
refill	undress	disagree
remake	unload	disgrace
reclaim	untidy	discharge
repaint	unwilling	discourage
reseal	untrue	
recount	unhappy	
renumber	unselfish	
retell	unsafe	
remark	unable	

C Sounds

soft	hard
circle	come
center	cob
circus	candy
rice	card
cent	cake
celery	cotton
certain	corner
Cindy	cold
cease	coming
peace	cabin
nice	cabbage
mice	calf
ceiling	call
prince	camera
face	coat
fence	color
place	clown
fancy	crow
race	cube
lettuce	cup
price	cut
lace	crop

G Sounds

Soft	Hard
giraffe	gown
edge	guide
giant	grant
gin	grass
rage	ground
engine	glow
George	gleam
stage	green
fudge	grow
germ	guard
gem	grape
gym	globe
vegetables	gate
cage	flag
gingerbread	frog
gypsy	wagon
geranium	gruff
page	glide
bridge	gave
manage	game
message	gain
change	wig
age	grew

Synonyms

hot	warm	hurry	rush
close	near	home	house
pal	friend	distant	far
quickly	rapidly	place	put
correct	right	halt	stop
always	forever	center	middle
damp	moist	speak	talk
easy	simple	beneath	under
sad	unhappy	afraid	scared
beautiful	pretty	alike	same
quiet	silent	almost	nearly
ill	sick	sleepy	tired
like	love	dish	plate
loud	noisy	lady	woman
fast	swift	cap	hat
foolish	silly	city	town
dangerous	unsafe	all	every
break	crack	shout	yell
big	large	boat	ship
little	small	baby	infant
glad	happy	highway	road
		begin	start

Antonyms

cold	hot
dry	wet
loose	tight
far	near
big	little
short	tall
clean	dirty
pretty	ugly
round	square
black	white
day	night
fast	slow
asleep	aweke
new	old
give	take
go	stop
fast	slow
hard	soft
mean	nice
evening	morning
happy	sad
over	under
back	front

alive	dead
run	walk
messy	neat
down	up
bad	good
bottom	top
rainy	sunny
lose	win
long	short
few	many
all	none
fat	thin
sour	sweet
high	low
strong	weak
less	more
boy	girl
dark	light
hate	like
close	open
sick	well
rich	poor

Homonyms

bear	bare
flu	flew
knight	night
wood	would
ate	eight
there	their
horse	hoarse
write	right
road	rode
beat	beet
weak	week
read	red
maid	made
dye	die
blue	blew
flour	flower
tale	tail
hear	here
deer	dear
for	four
fairy	ferry
no	know
knows	nose

sea		see
break		brake
peace		piece
course		coarse
knew		new
threw		through
sent		cent
sail		sale
one		won
pane		pain
pear		pair
plane		plain
lesson		lessen
toe		tow
meet		meat
pail		pale
whole		hole
son		sun
mail		male
chilly		chili
lane		lain
meet		meat
two	to	too

CORRELATION OF LANGUAGE ARTS TEXTBOOKS

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1	Ginn 360 Level 2	Ginn 360 Levels 3-4	Ginn 360 Level 5	Robert's English Book I Robert's English Book II	Basic Goals in Spelling Book II
Recognizing by name						
Letters of Alphabet A through J	55-74				Book I A-18, 80-83 B-6,7 C-24, 25 D-8,9 E-16,17,76,79 F-36,37 G-10,11 H-40,41 I-14,15,72,75 J-99,100	
K					K-22,23	
L					L-44,45	
M					M-50,51	
N					N-53,54	
O					O-28,29,30,31	
P					P-2,3	
Q					Q-___	
R					R-43	
S					S-56,57	
T					T-4,5	
U					U-26,27,30,31	
V					V-38,39	
W					W-65	
Y					Y-62	
Z					Z-59,60	

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1	Ginn 360 Level 2	Ginn 360 Levels 3-4	Ginn 360 Level 5	Robert's English Book I Robert's English Book II	Basic Goals in Spelling Book II
Auditory Discrimination Bb	114-120	30,32,38 48,64,106	136 (final) 37,49,136,138 (Initial)	74, 137	6,7 Book I 4,5,16 Book II	10
Db Review bd	125-128 131	104-109, 118,136	51,53,151, 159 (final) 38,49,52, 151 (initial)	74,116,192 220	6,7,8,9 Book I 4,5,16 Book II	11
Gg	135-138	142-149, 154,171	61,64,130, 251 (final) 59,64,130,251 (initial)	74,116 137,201, 220	10,11 Book I 7,8,16 Book II	11
Pp Review b,d g,p	143-145 148	142-14 154-171	50,59,278 (final) 37,49,50, 189 (initial)	74,91,174 201,220	2,3,6,7,8,9 10,11 Book I 2,16 Book II	10
Tt	152-155	104,112, 118,136	51,53,130,151 159,278 (final) 38,49,52,151 (initial)	74,91,116 174,201,220	4,5 Book I 7,8,16 Book II	10
Cc Review g,p t,c	160-162 168	68,72,81 98	59,60,130,138 (initial)	74,137,174 220	2,3,4,5,10 11,24,25 Book I 19,24 Book II	96-99
Kk	168		60,64,242 (final and initial)	174,192,201	22,23 Book I 19,24 Book II	11,96-99
Qq	170			135,220,235	37 Book II	

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1	Ginn 360 Level 2	Ginn 360 Levels 3-4	Ginn 360 Level 5	Robert's English Book I Robert's English Book II	Basic Goals in Spelling Book II
Hh	172-175	50-52,64, 81,90,162	83,85,138 151,159 (initial)	74,91,174 220	40,41 Book I 35,36 Book II	9
Vv	178-181	122,136 139,154	159 (initial)		38,39 Book I 35,36 Book II	
Ss Review t, c,h,v,s	183-186 188	122,130 136,154, 171	119,130,196 (final) 119,159,187 (initial)	74,174,192 201,220	4,5,24,25,40, 41,38,39,56 57 Book I 27 Book II	8
Ff	190-193	86,98 101,118	252 (final) 158,252 (initial)	91,220	36,37 Book I 35,36 Book II	9
Zz Review h, v,s,f,x	196-199 202		187 (initial)		40,41,38,39 56,57,36,37, 59,60 Book I 31,32 Book II	
X	204			169	88,95 Book II	
Mm	205-208	68,81,84 98	72,74,130, 151,205,269 270,278 (final) 71,72,74,85 151,159,269 (initial)	74,91,174, 191,192,201 220	50,51 Book I 27 Book II	9
Nn Review f,z m,n	210-212 214	86,93,98 118,124	72,74,130 151,159,205 268,270 (final) 71,72,74,130, 151,268 (initial)	74,91,116 192,201,220	54,53,36,37 59,60,50,51 Book I 27 Book II	10

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1	Ginn 360 Level 2	Ginn 360 Levels 3-4	Ginn 360 Level 5	Robert's English Book I Robert's English Book II	Basic Goals in Spelling Book II
Jj	217-220	50,56,64 81	170,278 (initial)	222	99,100,101 Book I 72 Book II	
Ll Review m,n j,l	222-224 227	30,36,38 64,127	108,112,130 204,268,270 (final) 108,138,159, 204,268 (initial)	74,174,201 220	44,45,50,51 53,54 Book I 2,16 Book II	8
Rr	229-232	30,40,48 64	99 (final) 98,99,138 (initial)	174,192 202,220	43 Book I 2 Book II	8
Yy	235-237	160-171	128,130,131 138,151,234 (initial)		62 Book I 31,32 Book II	
Ww Review j,l. r,y.w	239-242 245	142,146 154,171	98,130,138 234 (initial	174	43,44,45,,50,51. 62,65 Book I 31,32 Book II	11
VOWELS Unglided and glided						
a	247-249			37,43,44,92, 103,117,118,122 123,137,201, 250,135,142, 151,201,209, 259,265	18,80-83 Book I 13,14 Book II	13,24 18-20 123-126 (av as in day)
e	250-251		231,232,233,234 253,254,255,263 271,278,280,282 211,233,234,240 254,271,281	43,44,91 117,118,122, 123,137,209, 218	16,17,76-69 Book I 10,11,12 Book II	17 21-23,24 54-57

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1	Ginn 360 Level 2	Ginn 360 Levels 3-4	Ginn 360 Level 5	Robert's English Book I Robert's English Book II	Basic Goals in Spelling Book II
i	252-254		73,74,110,129, 130,136,140, 150,188,212, 213,217,280,83 85,88,100,110, 130,136,140, 213,216,217, 255,278,280	91,103,117,118, 122,123,137, 162,209,265	14,15,72-75 Book I 10,11,12 Book II	14 27-30 54-57
o	255-257				28,29,30,31 Book I 13,14 Book II	15 31-34 54-57
u	258-259				26,27,30,31 Book I 13,14 Book II	16 35-38
ck			60,159,242 (final)		31,34,35 Book I 23,24 Book II	100-103
ll			109,204,278 (final)			104-107
ss			120 (final)			
ea			240,254,271, 280,281,282		77 Book I 61,83 Book II	58-61
ee			211,212,233 240,271,278, 281,282		77 Book I 61 Book II	62-65
e marker			129,136,150 158,159,171, 197,212,277			66-69
Graphemic Bases ead, as in bead			241,142,250			

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1	Ginn 360 Level 2	Ginn 360 Levels 3-4	Ginn 360 Level 5	Robert's English Book I Robert's English Book II	Basic Goals in Spelling Book II
eal, as in seal			250			
eat, as in seat			241,242,250			
ed, as in red			232,233,250	222		
eed, as in weed eek, as in seek eel, as in feel eep, as in peep eet, as in sweet			212	222		
ell, as in fell			241			
en, as in hen em, as in hem			241,250	222		
et, as in let ep, as in step			232,233,250	222		
id, as in hid			196,197,203			
ide, as in hide ike, as in like			137,138,197 137,138			

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1	Ginn 360 Level 2	Ginn 360 Levels 3-4	Ginn 360 Level 5	Robert's English Book I Robert's English Book II	Basic Goals in Spelling Book II
ile, as in pile			159			
ill, as in bill			109,111,120 121	222		
im, as in him			203,205	222		
in, as in pin			171			
ine, as in pine			150	222		
ip, as in lip			171,203	222		
ipe, as in ripe			158			
it, as in hit			120,121,160 203			
ite, as in kite			171			
Spelling Patterns						
cvc			250	91		
cvcc			188			
cvvc			250			
cvce				cvce 210 260	cvce 72,73,74,76,80, 84,85,92,109, 110,111,114,115 Book I 45,46,49,50,53, 54,145,146,149, 150,154,155 Book II	

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1	Ginn 360 Level 2	Ginn 360 Levels 3-4	Ginn 360 Level 5	Robert's English Book I Robert's English Book II	Basic Goals in Spelling Book II
plurals with s			120,263	44,85,110,117	61 Book I	
plurals with es				110,117, 169	33 Book II	
verbs with s			120,278	38,39,91 110,218		
verbs with ed and d				96,110,143 200,241		
verbs with ing				37,58,110, 136,249		
Alphabetical order		179			120 Book I 40,66,92,156 Book II	
ff				258		
ve (final position)				151,192 200,220		
Consonant clusters fr				209,235	36 Book II	
gr				234,235,267	9 Book II	
pl				96,174,235	3 Book II	
st				200,235	28,32,43 Book II	
tr				64,174,222,235		
Diagraphs sh				217,220,234 235,267	104,105 Book I 71,95 Book II	43-46
th				84,97,137,184 235,241,259	117,130 Book II	43-46 88-92
wh				190,235,242	94 Book I	43-46
ch				267	71,95 Book II	112-115

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1	Ginn 360 Level 2	Ginn 360 Levels 3-4	Ginn 360 Level 5	Robert's English Book I Robert's English Book II	Basic Goals in Spelling Book II
Contractions 'm,n't,'s				52,102,110,184 84		
Number of syllables in words				242		
Graphemic Bases, ack as in Jack				64,72,172, 222		
ad, as in had				72		
ade, as in made				222		
ake, as in make				162,222		
am, as in jam				172,222		
ame, as in name				191,222		
an, as in pan				58,72,172,222		
at, as in cat				51,72,172		
ate, as in late				183,222		
ave, as in cave				222		

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 5	Ginn 360 Level 6	Ginn 360 Levels 7	Ginn 360 Level 8	Robert's English Book II -	Basic Goals in Spelling Book II
Decoding words with unglided a,e,i,o,u		37,45,99,154, 179-180,222, 298,299	51-52,62-63 75-76	52	10-12,13-15,16-17, 91,139-140,154-155	13-17,18-26, 27-30,31,34, 35-38,39-42, 47-49
Decoding words with a-e pattern		37,45-46,263, 264			49-50,54-62,69,107, 144-145,149,150,154	66-69,70
Initial consonant clusters						
bl		206,235,275,318				
sm		53,55,81,100 133,263				
fr		37-38				
gr		68				
pl		204,275				
st		278				
br			290,328-329,403 415,416		3,6,9,32,36,39,43, 84,129	
cl			279,353		43,84,129	
cr			111,133-134,162, 295,314,343,403, 415,416			
dr			311,312,403, 415,416			
fl			130,133-134,162, 248,280,295-314, 341-342			
gl			311,364			

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 5	Ginn 360 Level 6	Ginn 360 Levels 7	Ginn 360 Level 8	Robert's English Book II	Basic Goals in Spelling Book II
kn			355-356,364 392-393	241		
tr			41,63,64 191,295			
Initial consonant clusters sk			278,295		28,43	
sn			213,220,314, 316		28	
sp				92-93,109 118,300,301		
pr				172,174-175,341		
sw				182,213,265,266		
sc				201,212-213,302		
tw				277,278,324		
str				101,173,174-175, 201-202,288		
squ				160		
spr				172,174-175,288		
scr				264,266,278,302		
Medial or final consonant clusters nd,nt		105,107,116,222 235.309			32,43,102-103,129, 130	

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 1 5	Ginn 360 Level 2 6	Ginn 360 Levels 3-4 7	Ginn 360 Level 5 8	Robert's English Book II Robert's English Book II	Basic Goals in Spelling Book II
if			200			
tch		318	393	94		
ft				75,77,174-175, 224,247		
pt				126,174-175,247		
lt				247,287		
mb			176,201,220 351-352		129,130	
mp				278,298-299,326		
ld			120,200,383			50-53
ck			73-74		23-24	96-99,100-103
Decoding compound words		38,163,170,171	42,44-45,85, 158,201-202	102,183,184, 259,290	111	
Contractions root words plus n't 's 're		38-39,77, 155	64-65	76,118		
Phonemic analysis of ook; grapheme base of ook		46,126,178-179, 276				77-80
Phonemic analysis of c before y, e, or i (soft c)		53-54,117,163 245-246			123	
Discriminating between soft and hard c		246			20-24	96-99

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 5	Ginn 360 Level 6	Ginn 360 Levels 7	Ginn 360 Level 8	Robert's English Book II	Basic Goals in Spelling Book II
Phonemic analysis of glided ō as in go		61,91,124-125			65,107-108	
Diagraphs in initial position, or final position						
ch		260-261, 77-78 81,213,235,278	73-74	94	71-72,75,76,95 117-118,130	43-46 88-92,112-115
th		61,107,108,196 311,320				
sh		178,261,278	73-74, 295			
wh						
Varient verb forms doubling final consonant before adding ed or ing		78,92,154-155, 157,205,276-277	52,91-92,177- 178,403-404		79-81,85-86,96	125
Decoding words with a, as in saw, all, talk		99,124,154,170 262				104-107 135-138
Decoding words with graphemic base and		105-106				42

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 6	Ginn 360 Levels 7	Ginn 360 Level 8	Robert's English Book II	Basic Goals in Spelling Book II
Phonemic analysis of ōō as in school	116-117,126,133 178-179,204-205, 214,247,276				77-80
Phonemic analysis of f in final position	117				
Dictionary skills alphabetizing definitions	117-118,137,157	75,36,92-93, 180,257,282-283	42,64,249	40-41,66,67,92,93, 106,124,125,156,157	101,105,128, 140
Decoding words with ee as in street	164,196	41,113-114,122, 133,146		61,107	62-65
Decoding words with o-e pattern	103	91,93, 110-111 117		53-54,65-67,69,144	66-69,70
Decoding words with graphemic ing, ong, ang, ung	193-194,261,279			122-123	89-92,93-96
Decoding words with o as in do	183,204-205,214				50-53
Decoding words with ar as far	204,224-235	84-85,236-237, 256-257,392,412			
Decoding words with ir as in first	254-255	254-255,256,265 290-291,412			131-134
Decoding words with er as in brother		143-144,236-237 239,265,290,291 412			127-130
Decoding words with ear as in heard		130,144,162,239 412			
Decoding words with or as in fort		188,190,213-214 220,236,237,239 256-257,331,415			131-134
Decoding words with or as in work		213-214,239,331 341,412,415			131-134

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 6	Ginn 360 Level 7	Ginn 360 Level 8	Robert's English Book II	Basic Goals in Spelling Book II
Decoding words with ur as in hurt		235-236,239,256-257,265,290-291,412			131-134
Suffix er as an agentive, as in farmer		188-189,219 279-280	203-245,252		
Suffix er in comparatives		143-144,219, 265-266	301		
Suffix er with final consonant of root word doubled		341			
Suffix est in comparatives		265-266,362	301		
Suffix ing in words of cvce or ccvce spelling patterns		112,215,216			
Suffix ly		328,263,383-384	252		
Suffix y		360-361	128-149		108-111
Suffix ful			202,252,339,340		
Prefixes a,be,de,re			339,341		
Awareness of number of syllables in a word	213	92,112,114,120, 121,177,189,202 360,361,362,393	239,265,288-289, 301,315-316,325 327, 338,339,341		108-111
Plurals with s	222	146,147,291		29,33-34,44	97
Plurals with es			121		
Plurals and verb variants made by changing y to i and adding es		121,393	147,224,225,248 324,338		
Singular possessives			213-214,299		
Decoding words with i-e pattern	37,45-46,81,247	51	53,132,227	45-46,50,54,69,107, 108,144	66-69,70
Decoding words with ew as in new and few			61-62,175,264	107-108	

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 6	Ginn 360 Level 7	Ginn 360 Level 8	Robert's English Book II	Basic Goals in Spelling Book II
Decoding words with oa as in boat		110,111,162,177 220,249,340-341, 364,395,405	120,132,240,241	65,107-108	58-61
Decoding words with ea as in eat		111,122,133		61,83,107-108	58-61
Decoding words with ea as in head			51,52-53,160- 161,174-175		
Decoding words with ai, as in rain		155-156,385		107-108	58-61
Decoding words with ow, as in owl		119,145,16,176- 177,179,180, 246-247,382-383			85-88,93-95
Decoding words with ow as in low		143,145,176-177, 179-180,220,351, 405			81-84,93-95
Decoding words with ou as in sound		246-248,312, 364,382-383			85-88
Decoding words with a as in apron		289-290,352			
Extending recognition of glided vowel sounds in words such as: pay, light, we, find, cold, post, soon	300	85-86,155-156		57-58	50-53,123- 126,139-141
Decoding words with soft g as in gem		326-327		79	
Graphemic Bases ank, unk, ink		214-215			
and	105-106,281	361-362			
ail		327		62,107-108	

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 6	Ginn 360 Level 7	Ginn 360 Level 8	Robert's English Book II	Basic Goals in Spelling Book II
Graphemic bases continued					
ound		350-351			85-88
ight			40,75,80,174-175,299,317		
ide, ine, ive			53		
ead (unglided)			80		
unny			247		
ump			248		
Decoding words with y (my) igh, (high), ie (tie) ight (tight)			40,42,62,75 80,149,174-175 183,227,299,317	57,58,107-108	
Hyphenated compound words			62		
Homonyms				112-113	119-122

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Consonants ph, as in telephone		66-67,120			
gh, as in though		106,120,289, 290,311			
gh, as in cough		120,289-290	274-278		
lt		56			
sw		107			
str		120			
tch, as in witch		121			65-68
ch, as in attach		121		116	42-45
ch, as in echo			75,77,81-82		
ch, as in parachute			209,210,226		
pr		148			
sp		210			
spr		210		129.	
mp		210			
squ		246			
scr		255		129	
c, followed by e or i, as in ocean or social			62,64,314,315 328		61-64
dge			209,210-211, 226,324		
g, gu, as in guess			198-199,218-219 220,221,226		
t, as in fortune			186		
wr			169,171,174 289-290,328		
Vowels o, as in long		42,56,106,311	111,112,129		

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 8	Ginn 360 Level 9	Ginn 360 Level 10	Robert's English Book III	Basic Goals in Spelling Book III
ou, as in troup		94,139,218,290	123,129		
au, as in sauce		106,139,200 257,311	96,129,329	249	
aw as in claw				249	
au, followed by gh, as in caught		106,200,257,311	315-316,329		
oi or oy, as in boil or boy		119,139	169,174	275	
u-e u as in huge		184,235	154,155,156,174		
ei, as in veil					
ei followed by gh, as in weight		199-200	209		
u, as in full		255,311	237,238,278		
a, as in wasp		273,299	96,98,129	249	
ou, followed by gh, as in brought		311	290,329		95-98
ou, as in young		335	123,129		95-98
ea, as in cream or head		106	110,111,112,187		49-52
ew, as in new or few		137			
ou, as in house		94,139,290		269,275	57-60
u, as in nut		184			
aw, as in paw		257	96,111,112		
o, as in not		299			
ie, as in tie					
ee, as in feet			110,111,112,187 226,227		49-52
e, as in thief			187,226-227		
y, as in sky			187		
ion, as in million		218			

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ar, er, or'		167-168			53-57,111-114
ar, as in warm			306,315,328		
Prefixes					
a		43,247,248, 299-300			126-129
be		184-185,247 248,299-300	219,227		126-129
de		76,247-248 299-300	75-76		
ex			153-154,174, 273,278		
pre		325-326			
re		155,247-248 299,300	187-188,227		
un			95,97,129 246,278		
Suffixes					
er		261			
est		247-248,261			
ful		185,247-248,312	246,248,278		
ily		184			
ion (with variations tion and sion)		66,75	188,227,273,274		
ly		184,247-248,312			
ness			259,278,307,328		
ous			324,325,328		
Word parts					
cian		234,235,317			
less		257			
ment		67,312	237,248		

Skill to be taught or reviewed Teacher's Manual	Ginn 360 Level 8	Ginn 360 Level 9	Ginn 360 Level 10	Robert's English Book III	Basic Goals in Spelling Book III
ture			185-186, 227		
Contractions 's, n't, 're, 'll, 've		45,237,273,335	62-63,64,76,78, 81	285,292	99-102
y, replaced by i before adding er, est, es, ed		148,156,261	154,155-156,174		88-91
syllables as auditory units			53,54,141-142		
Vowels that come before doubled consonant letters are usually unglided			123,126,129,236		76-78
Spelling patterns cvc, ccvc, cvce		96		276	
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Rule 3		42-43,94-95, 211-212,274	42-44,44-45,53-54,55,124,126		
Rule 4		55,94-95,211-212,274	42-44,44-45,53-54,55,126		
Terminology Graphemic base set for diversity		147,42-43, 94-95			
Graphemic Bases edge			209,226		
ief			111,129		

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og		147			
oss and ong		147			
oy and oil		156			
ight		56-57,76,77			
ound		76-77			
ark		76-77			53-56
oat		76-77			
un		76-77			
udge			209,226		
Unglided vowels				40,46,276	3-18
Glided vowels a,e,i,o,u				181,188,195,196,205 276	30-33,38-40, 49-52
oo, as in zoo				235	57-60
oo, as in book					57-60
Double consonants ll					19-22,26-29
soft and hard c				59,66,72	61-64
Dropping silent e before adding ing					80-83,84-87
Homonyms				283	103-106, 107-110
Compound Words					122-125
Consonants s,z				76,102	
j				87,96,217	
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